VOGUE

AMERICAN COLLECTIONS NUMBER

Originals From the American Couture

•

8 pages for OLDER WOMEN

•

8 pages for LIMITED INCOMES

ADVANCE RETAIL TRADE EDITION

See section facing page 134

September 15, 1941—Price 35 Cents

40 CENTS IN CANADA

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*A BLOOMSBURG FABRIC

MOLYNEUX *selected Fashion Approved Enka Rayon in Crepe Mignonette* for his first made in America collection. Highlight of this brilliant group of authentic reproductions—a dramatic dinner costume in a grège tone expressing the subtle genius of a distinguished designer.*

FASHION Enka Rayon APPROVED

BONWIT TELLER
NEW YORK

MARSHALL FIELD
CHICAGO

NEIMAN-MARCUS
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I. MAGNIN & CO.
ON THE COAST

Enka Rayon • 206 Madison Avenue • New York

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

RAWLINGS

OF SUCH GEORGIAN ELEGANCE

Our dueling piece, dress-with-jacket
pitch black velveteen with black wool—and at the throat
a foppish pink bow like an 18th Century affectation.
From our fall collection of suit originals, ready to put on.

BOXLAV
can "take" it!.. made by KISLAV
Made for action! Boxlav, for sports, driving and casual wear.
Hand-stitched thru-out of the finest glacé-finished skins by the makers
of Kislav, sturdy Boxlav gloves can "take" strenuous treatment.
And, in the Kislav tradition, they wash beautifully.
Just whisk them through warm soap suds*! At fine stores.
*We recommend Ivory Flakes

Philip Mangone

Two suits with a Regency feeling by Charles Creed, the famous "Creed of Paris" who now works in his native England. Sent here with bolts of the identical English woolens to Philip Mangone, who executes them with all the finesse of the originals. Left, 125.00 Right, 165.00 Misses' sizes.

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Yardley English Lavender Soap . . . gentle guardian of *natural* loveliness . . . divinely refreshing for face and bath. . . . Cool and sweet with the lovable English Lavender fragrance. . . . Abundant in deep luxury lather . . . so soothing to a tired skin, so stimulating to basic beauty. . . . Three large, long-lasting tablets boxed together for $1. . . . Or the single tablet at 35 cents. . . . To be purchased at Yardley, 620 Fifth Avenue, New York, and at finer shops throughout the country.

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YARDLEY PRODUCTS FOR AMERICA ARE CREATED IN ENGLAND AND FINISHED IN THE U. S. A. FROM THE ORIGINAL ENGLISH FORMULAE, COMBINING IMPORTED AND DOMESTIC INGREDIENTS

Vogue
September 15th, 1941

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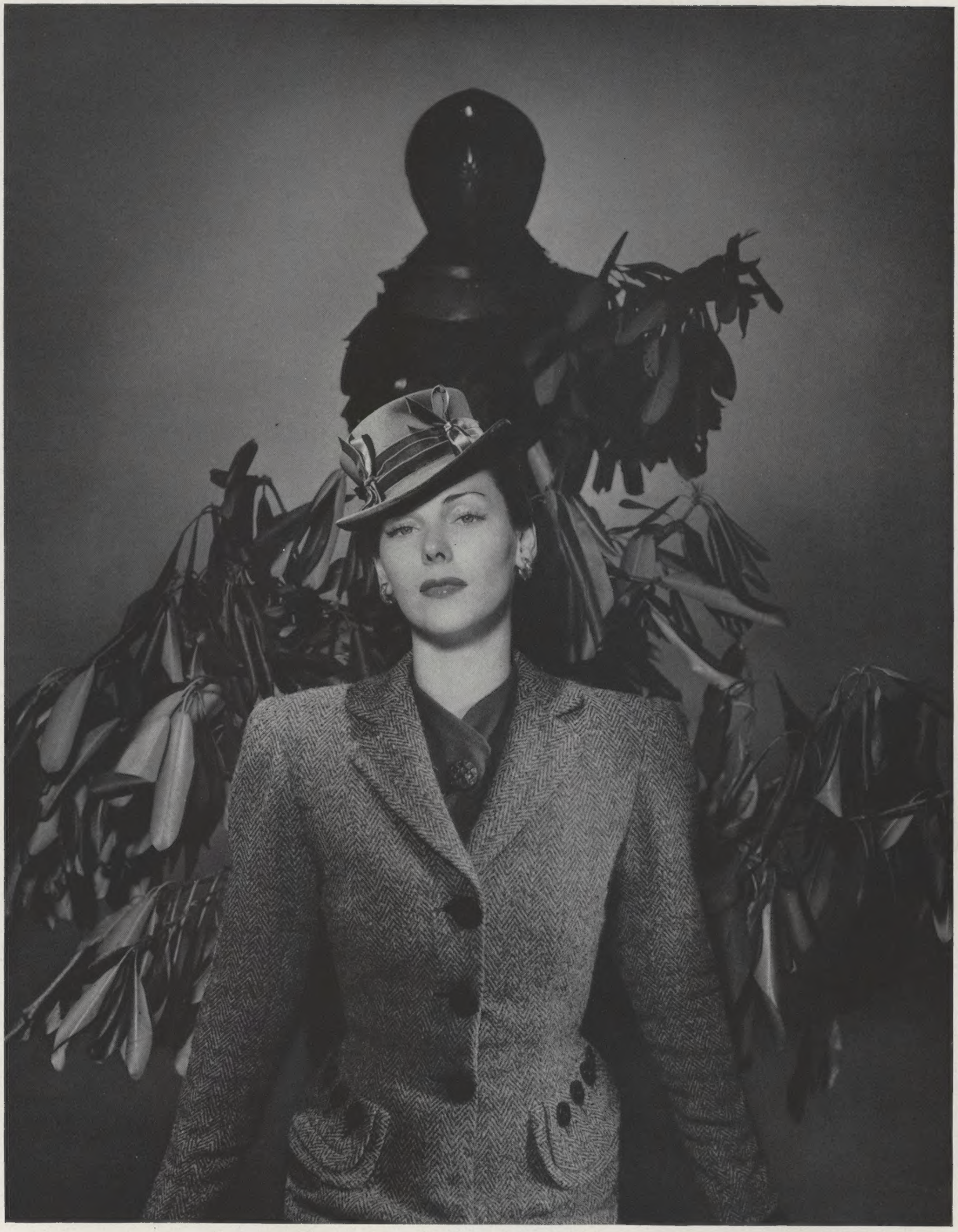
Vol. 98, No. 6
Whole No. 1660

Curving like an ellipse around your shoulders — a circlet of tiny, exquisite tucks. And the new deep armed, soft bodied lines, draped and free flowing. Superlative coat for day and twilight-and-on. In smooth black virgin wool by Ducharne, 119.00 The Misses' Coat Salon, on the Third Floor

Lord & Taylor
New York and Manhasset

that Ayres look
L.S. Ayres & Co. INDIANAPOLIS



George Platt Lynes

The new daytime look . . . created for busy lives.

Both coat and hat, custom originals.

Henri Bendel
10 WEST 57
NEW YORK

My Campus Love—Tussy Lipstick

1. FRESHMAN: I realize first impressions are terribly important! How about my appearance?

COUNSELOR: Well, Sue, you *have* a make-up problem. Your mouth looks rough and—too "made up." You need a *smooth, creamy-textured* lipstick that's not drying to lips. Try Tussy!

2. JUNIOR: Spiffy lipstick, Sue! Tussy, isn't it?

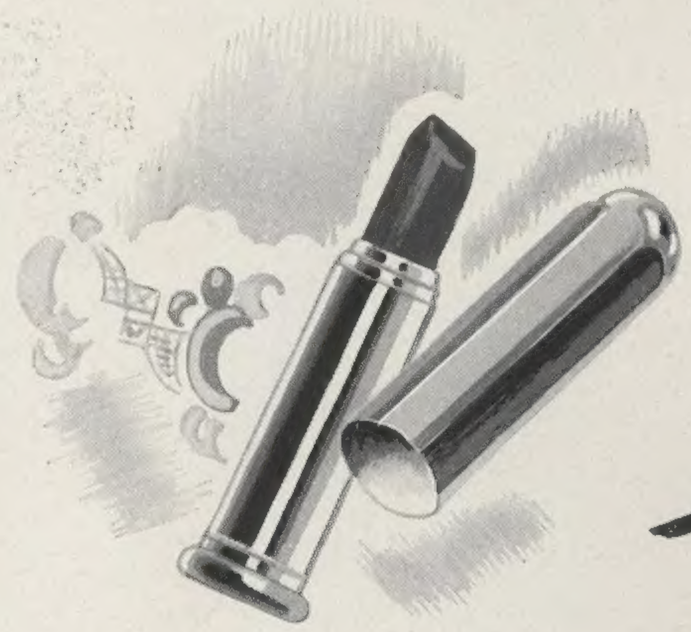
SUE: How'd you know?

JUNIOR: Oh, lots of us wear Tussy lipstick—it's tremendously popular! I find Tussy's creamy base helps guard my lips against that wind-bitten, chapped look. Yet Tussy's *indelible* as a girl could wish!

3. VARSITY: You're the best-looking girl on the floor, Sue! And say, that lipstick you're wearing—*very* effective!

SUE: Thanks, Bill. But to be honest, it would be hard to flunk on lipstick, with *ten* lovely Tussy shades to choose from!

PROM GLORY—For sophisticated moods, wear Tussy *Stork Club* shade, a rich, provocative red. For romantic moments, rosy *Red Magic.* Tussy Lipstick, $1. Cream Rouge to match, $1. Compact Rouge, 55¢. Nail Polish, 50¢.



Tussy

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TUSSY SAFARI FACE POWDER—sheer loveliness! *Clings lightly*—none of that flour-barrel look. Contains no starch, orris, or other ingredients generally suspected of arousing allergies. Delicately perfumed with exclusive *Safari.* In peach-pink box with puff, $1.

for that young, young look

TUSSY LIPSTICKS . . . TUSSY EMULSIFIED CLEANSING CREAM . . . TUSSY RICH CREAM . . . SAFARI FACE POWDER . . . TUSSY WIND & WEATHER LOTION . . . AT DEPARTMENT STORES AND IMPORTANT DRUG STORES

Copr. 1941—American Viscose Corp.

An American Original by *Louise Barnes Gallagher* in a *Crown* Tested Rayon Fabric.*
As seen at Bonwit Teller, New York; Neiman-Marcus Co., Dallas; I. Magnin, California.

**Reg. U.S. Pat. Off.*

Du Barry Beauty in Black

Hat, John-Frederics
Jewels, Marcus & Co.

FOR YOUR FALL LOVELINESS . . . DU BARRY BRINGS YOU A RADIANT NEW COMPLEXION TO LIGHT THE DARK DRAMA OF BACK-IN-TOWN FASHIONS

A fresh start now . . . it's time for a new fall complexion. Every woman enjoys the stimulating change to her first dark frock after the pastel prettiness of summer. Every woman knows that it demands the contrast of a fresh, delicately glowing complexion.

Then veil that fading tan with Du Barry warm Rose Beige Powder, and accent it vividly with the new Du Barry lipstick and rouge tint for fall, Rose Cerise. When you enter a room, listen to the whispers . . . "Who is that lovely woman in black?"

Let Du Barry coax back that soft dewy skin texture with satin-smooth creams and lotions, to help counteract the drying effects of summer wind and sun. Du Barry Cleansing Cream for Dry Skins and . . . under your make-up . . . a light film of Du Barry creamy liquid Foundation Lotion.

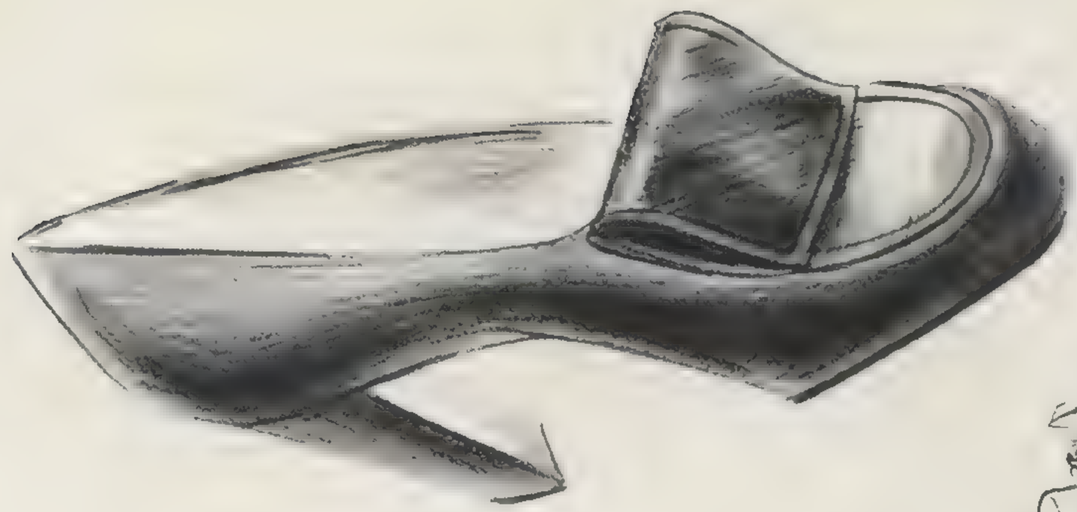
Ask the Du Barry beauty advisor, at better cosmetic counters, about the Du Barry "Beauty-Angle" way to complexion loveliness. Du Barry Cleansing Cream, 1.00; Foundation Lotion, 1.25. Complete your lovely new complexion with Du Barry Rose Beige Face Powder, large box, 2.00 . . . Du Barry Rose Cerise Lipstick and Rouge, each 1.00.

Du Barry BEAUTY PREPARATIONS

By Richard Hudnut . . . Featured at better cosmetic counters and in the Hudnut Salon, 693 Fifth Avenue

Only at Jay Thorpe . . Edwardian elegance in the slimmest possible two-piece dress of cedar taupe wool, arabesqued in matching velveteen. From our scintillating Autumn Collection of Originals. 115.00

FIFTY-SEVENTH STREET WEST, NEW YORK



Smooth and tailored from nine to five

By day, you're busy with Red Cross, Volunteer Work, your career. Dress the part in sleek, efficient tailored clothes, and on your feet wear I.Miller's smooth calfskins that you can shine and shine for that well-groomed-officer look.

lead a double life in I.Miller shoes

feminine and fascinating from five on

After five, you're another person. Relief Committee Affairs, your own social round call for charmingly feminine clothes in soft fabrics, graceful lines. With these clothes you'll want I.Miller suedes with soft, dressmaker detail.

I·MILLER Beautiful Shoes

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Leaf Motif

...harmoniously blended with metal cloth and velvet for a gala evening. $85.00. Variation on the same theme in two-tone rayon crepe. $55.00.

I. MAGNIN & CO.
CALIFORNIA – SEATTLE

Hat from Chez Claire

SEQUIN SPARKLE, peplum flattery . . . makes this formal town fashion of Crown Tested Rayon Crepe. The Crown Tested Tag assures you that wearing and cleaning qualities have been tested and approved.*

AMERICAN VISCOSE CORPORATION • World's Largest Producer of Rayon Yarn

**Reg. U. S. Pat. Off.*

Copr. 1941
American Viscose Corp.

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THE FIRST NAME IN RAYON . . . THE FIRST IN TESTED QUALITY

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MARSHALL FIELD & COMPANY CHICAGO

George Platt Lynes

SUNNINGDALE SHOP in its own grand tradition, brings you a new Collection . . . From Scotland comes the "cat's-eye" gray wool, crossed with white and scarlet, for this beautifully shaped jacket; new straight-full sleeves. American looms made the fine wool-and-rabbit hair of the dress; diagonally tucked plastron, perfectly handled fullness in the slim skirt. $175.

Fred A. Block
originals
Informal Elegance
Exquisite simplicity of line
with motifs of gilt decor,
created in Mosaic, an
Althal rayon fabric woven
with Celanese* yarn.
Exclusive with fine stores from coast to coast
FRED A. BLOCK, INC. · MERCHANDISE MART · CHICAGO
*REG. U. S. PAT. OFF.
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the Golden Arrow costume. Our masterpiece dress with its own jacket. Shoulder - encircling arrows pointing to the new smoothness, grace of cut. Sophisticate's fashion for autumn, sensational in its simplicity! Whisper - soft wool and rabbit's hair in musk brown. 135.00. specialty shop, third floor

FIFTH AVENUE **B. ALTMAN & CO.** NEW YORK

telling touches by
DOBBS
new yorker
$10.00
scallawag
$10.95
two DOBBS ORIGINALS WITH THAT handmade LOOK
• Only at DOBBS! . . . the exquisite, exclusive details you expect on a handmade hat! Note the new "spread-eagle" shirring on NEW YORKER — the smart "wedgie" crown on SCALLAWAG. They're DOBBS originals, in new autumn colors — DOBBS-sized to your head.
DOBBS HATS
PARK AVENUE AT 53rd STREET and at fine stores everywhere
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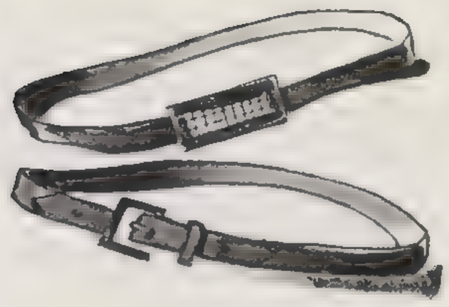
BULLOCK'S • WILSHIRE • LOS ANGELES

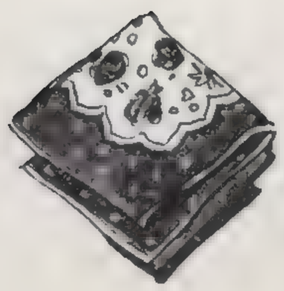


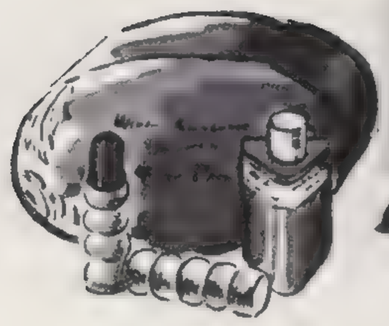
Black Plum

ROMANTIC NEW COLOR

FOR COSTUME

AND ACCESSORIES





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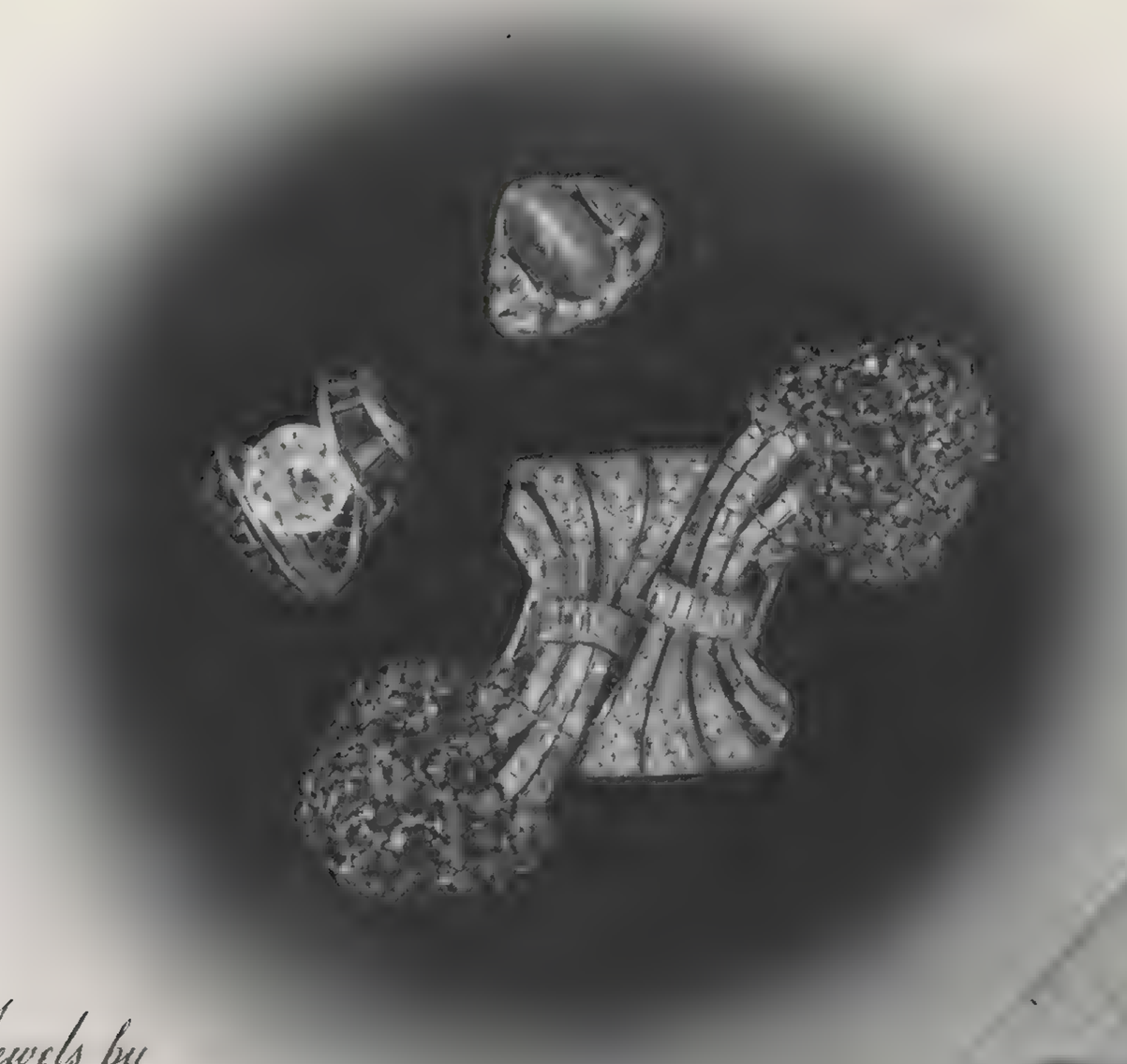

Pair of Diamond and Sapphire Clips . $2250

Diamond and Sapphire Ring . . . $2000

Cat's Eye and Diamond Ring $750

Jewels by

Mermod-Jaccard-King
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Created for Vandervoort's by Louise Barnes Gallagher—this new exclusive soft Oxford Grey Wool and Black Velvet Costume Suit . . . $250

Costume suit by

Scruggs-Vandervoort-Barney
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Buy the very best corset you can afford — every dress you own will look smarter.

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Be sure to get the right corset for your figure —there is a Lily of France for every size and type.

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Insist on a Lily of France expert fitting — it assures you a beautiful figure that is fashion-right in its ease and naturalness.

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Also makers of the famous MME. IRENE corsets.

Anthony Blotta

creates for

Neiman-Marcus

DALLAS

Distinguished Originals for the

Formal Opening of our New Fashion Salons

For the clothes you love and wear so well, we have designed this important floor. Jewel-like setting for the most comprehensive collection of couturier fashions in America. You who live in the Southwest . . . and you who are passing through on travels from Coast to Coast . . will surely want to see them. Especially this Anthony Blotta Original, the Postilion Cape Costume . . . so completely in the spirit of the new season.

THE CENTER OF FASHION AUTHORITY IN THE SOUTHWEST

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FROMM BROS., INC.
HAMBURG, WIS

Triumph of the Molyneux Genius in pedigreed Silver Fox

Designed by the great Molyneux . . . young, simple, wonderfully wearable fashions in *Bright with Silver.* In the best Molyneux tradition, his Sunburst Coat . . . softened shoulders rippling from a grosgrain-tied neckline. Star of this Couturier Collection, made by FROMM for the important stores of America.

This label and FROMM medallion ribbon give you double assurance your furs are genuine FROMM silvers. The famous name of Molyneux identifies all his creations.

Hattie Carnegie
31 EAST 48TH STREET • 42 EAST 49TH STREET • NEW YORK CITY

Because

YOU'RE INCHES BIGGER

WHEN YOU SIT DOWN

nemo *Adjustable Waist*

invokes that Famous Stretch

Your tape measure will tell you that your girth is from 1½ to 3 inches greater when sitting than when standing. Surprise! But don't let it get you down. Nemo comes to the rescue, taking care of that wicked expansion with Adjustable Waist, a patented back device made with "Lastex" yarn in horizontal stretch. Illustrated here in Nemo Style 90-151, a new all-in-one for the average figure. The front and back panels in luxurious batiste, the four side sections in power net, are also made with "Lastex" yarn for fit, comfort and control. Well divided lace bust section. Slide fastener closing to waist. All sizes 34 to 40, at $15.00. Other Nemo Adjustable Waist all-in-ones and girdles at from $3.50 up. All made with benefit of fashion's fourth dimension — always your figure's best friend.

THE MIRACLE YARN THAT MAKES THINGS FIT... *Lastex* REG. U. S. PAT. OFF.

An elastic yarn manufactured exclusively by United States Rubber Company, makers of "Laton" yarn, 1230 Sixth Avenue, Rockefeller Center, New York City

It never fails—that canny Peck & Peck sureness with woolens.

Inevitably the result is this bone-clean, American-bred style which has put its mark on the whole picture of American fashion. See the classic economy of that fine-drawn plaid (in adobe sand, nile green, winter pink); see the gracious flow of the shirred and vestee-d frock (in nile green, imperial purple, adobe sand). Both 29.95.

NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PROVIDENCE • ST. LOUIS • ST. PAUL

SEESAW, MARGERY DAW

COULDN'T DECIDE WHAT HER GLOVES SHOULD BE—

FROM LEATHER TO FABRIC SHE SWAYED BACK AND FORTH

UNTIL SHE FOUND THESE, WHICH ARE BOTH, YOU SEE!

LEATHER-BACKS

Yes, leather backs and fine rayon fabric palms settle the question for all the Margery Daws. The only seesawing that's done is between the styles in these fashionable all-American gloves. In an impasse, however, prices permit buying several. See Van Raalte Leather-backs in better stores everywhere.

"FANTASY," Doevel* palm, with leather back gracefully corded $1

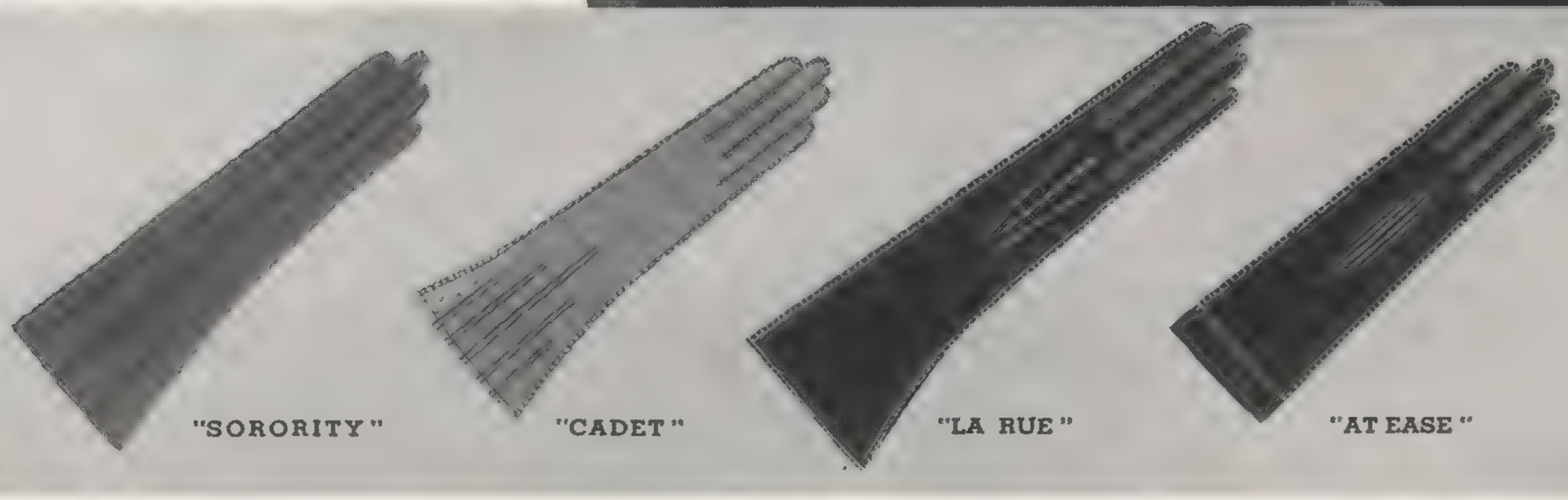
"SORORITY," Doevel* with smart pigtexed leather back, neatly corded . . . $1

"CADET," Doevel* with pigtexed leather back precisely corded $1

"LA RUE," Doevel* with leather back. Fashionably whipstitched $1.50

"AT EASE," Doevel* palm with smooth leather back, classically simple . . $1.50

"BECAUSE YOU LOVE NICE THINGS"



*Reg. U. S. Pat. Off.

VAN RAALTE • STOCKINGS • UNDERTHINGS • GLOVES 417 FIFTH AVENUE, NEW YORK CITY

Coca-Cola comes to the party . . . in a wheelbarrow

NEW! VOLUME 2

Send for this Entirely New Book

This new and larger 1941 edition of "Flower Arranging" by Laura Lee Burroughs contains *new* pictures, *new* material, 48 new, beautiful photographic color reproductions of flower arrangements, with designs, descriptions and many suggestions. Send your name and address (clearly printed) with ten cents in coin or stamps (to cover cost of handling and mailing) to The Coca-Cola Company, Atlanta, Georgia, Dept. VO.

Size of book 7" x 9"

Whether picnic, barbecue or party . . . good things to eat or drink, and plenty of them, hold the secret of success. So here a wheelbarrow holds an ample supply of Coca-Cola and lots of ice . . . a refreshing idea. Many people like to drink Coca-Cola right from its frosty bottle. The life and sparkle of Coca-Cola always add to the fun. Everybody welcomes it. You can buy Coca-Cola conveniently from your dealer in the six-bottle carton or the twenty-four-bottle case.

Ways to serve Coca-Cola and ways to arrange flowers add something bright and happy to pleasant living. The book "Flower Arranging," offered on this page, suggests how to do both.

Illustrated at the left is *Pelargoniums*, one of the flower arrangements in the book. Send for your copy. You will be glad you did.

The Six-Bottle Carton

COPYRIGHT 1941, THE COCA-COLA COMPANY

Feet Fairly Fly IN FOOT REST SHOES

Warren

Blanche

Phyllis

Toledo

Lindell

Bendel

Krippendorf FOOT REST SHOE VERIFLEXIBLE

FEET seem scarcely to touch the ground when cushioned by Foot Rest's scientific features. New *Veriflexible Construction* brings more freedom and comfort to your step. Not only are Foot Rests beautiful, but they aid your own good looks by helping keep signs of strain and fatigue from your face. Get smartest style, comfort, quality, value . . . all in Foot Rests. Free style folder and list of dealers. The Krippendorf-Dittmann Company, 306 East Seventh Street, Cincinnati, Ohio. *Makers of women's fine footwear for 71 years.*

$6.50 TO $7.50

Slightly Higher Denver West

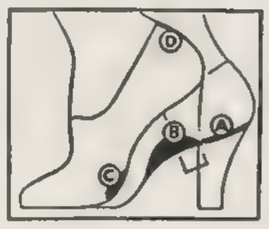
FOUR-SPOT COMFORT

A—Heel Cushion absorbs the shocks.

B—New Rolled Insole aids balance.

C—Metatarsal Cushion will make your step light and buoyant.

D—Snug Heelast gives perfect heel fit.



"I feel positively Beautiful in my new Dorothy Gray Nut Brown Red make-up!"

And you'll *look* beautiful in this heart-warming new red! Bright-as-courage, indelible as can be—that's Dorothy Gray *Nut Brown Red* lipstick. Creamy-textured to help keep lips soft, free from that peeled, caked look. Fashion-designed for wear with autumn browns, greens, deep reds. *Nut Brown Red* Lipstick, Cream Rouge or Compact Rouge, each $1. Nail Polish, 60¢.

"Beauty in a Nutshell a wonderful new idea!"

New *Nut Brown Red* set—Dorothy Gray Magnum lipstick, compact rouge, nail polish, and harmonized face powder—all together, a perfectly coordinated make-up for your new fall clothes, boxed in a make-believe walnut. Beauty in a nutshell! Complete, only $2.50.

"Special Dry-Skin Mixture—so softening to that leathery baked look"

Beloved Dorothy Gray night-time emollient! Richly lubricating, Special Dry-Skin Mixture is known to lovely women of all ages, for helping to keep so many complexions soft with the pliant look of youth. Specially blended for dry skin that tends to parch and flake. Use faithfully to fight tiny dry-skin lines around eyes and mouth. Special Dry-Skin Mixture, $2.25.

These and *many other* exquisite Dorothy Gray preparations on sale at important department and drug stores

DOROTHY GRAY

American design of Beauty

Copyright, 1941, by Dorothy Gray, Ltd.

Carolyn* HAILS THE SOFT FEMININITY OF FALL COATS AND SUITS

Nothing in the least strict or severe about these coats and suits tailored by Morris W. Haft & Bros., Inc., and lined with Duchess Rayon Satin. Lines are full and rounded; the Virgin Wool fabrics wonderfully soft to the touch: (A) Suave suit, with long, slender waist . . . good detail. (B) For flattery, above-the-waist fullness; a Blue Fox collar. (C) Gentle shoulders for a Fleece swagger of Super Velama*. (D) For wear with date dresses, Blue Fox collared coat. (E) Coat with soft skirt fullness released from stitched tucks. (F) Daytime or date suit with soft ease of line. (G) Town swagger with softest ripple collar of Lynx Fox. (H) The raglan sleeve, on a young Fleece coat. (I) Feminine fullness for a Mink collared town coat. (J) Mink lapels on a citified coat. Untrimmed coats and suits $35 to $45. Fur trimmed coats 69.50 to 119.50. Sizes 10 to 20.

All these Garments at all shops listed below. Also at all shops on opposite page.

Carolyn Modes are sold exclusively in New York by ARNOLD CONSTABLE & CO., *in Chicago by* MANDEL BROTHERS.

Atlanta, Ga. . . . . Rich's	Dallas, Texas . . . . . A. Harris & Co.
Birmingham, Ala. . . . . Burger-Phillips	El Paso, Texas . . . . . Popular D. G. Co.
Buffalo, N. Y. . . Adam, Meldrum & Anderson Co.	Jackson, Miss. . . . . R. E. Kennington Co.
California . . . . . Hale Bros.	Oklahoma City, Okla. . . . . Brown's
Charleston, W. Va. . . . . The Diamond	Philadelphia, Pa. . . . . Gimbels
Cincinnati, Ohio . . . . . Mabley & Carew	Salt Lake City, Utah . . . . . Auerbach Co.
Columbus, Ohio . . . . . The Fashion Co.	Seattle, Wash. . . . . Best's Apparel, Inc.
Tulsa, Okla. . . . . Brown-Dunkin D. G. Co.	

For the name of the store in your city, write National Modes, 128 W. 31st St., New York City.

*Reg. U. S. Pat. Off.

CAROLYN MILLINERY AND HANDBAGS TO COMPLEMENT THE CAROLYN COAT, SUIT OR DRESS. HATS—$7.95 up. BAGS—$5.00

Carolyn* Brings You Formal Elegance in Street-Length Frocks in Celanese Crepes of Rayon

New 1941 idea—the gaiety and sparkle of formal fashions—in daytime length. Bright galaxy by Carolyn in new rayon crepes woven with Celanese yarn: (K) Slim lines defined by gold outlined tucking. (L) Sequins for the peplum and again at the bodice. (M) All tucked and pleated to play up a pretty figure. (N) New Young peplum swathing the hips. (O) Café frock with baroque peplum . . . tiny glistening collar. (P) Two tone frock with bands of color ending up as bows. (Q) Two young ideas: circling bands of velvet . . . heart shaped fasteners. (R) Venise lace outlining peplum and heart-shaped neckline. (S) Bright bands of color . . . long slender waist. (T) Three jeweled buckles for a date dress. Sizes 10 to 20.

*Reg. U. S. Pat. Off.

Carolyn Modes are sold exclusively in the following cities by the following stores:

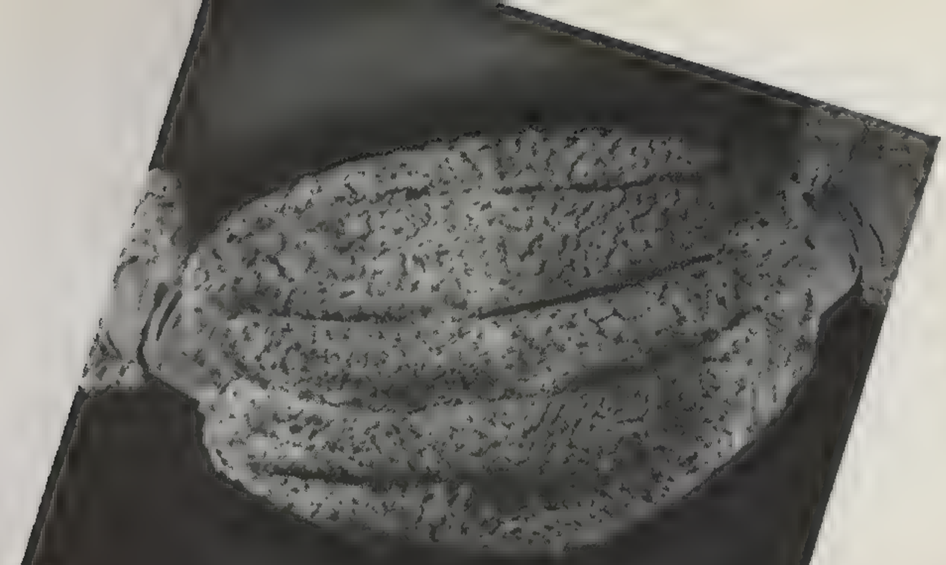
Atlanta, Ga. ..... Rich's
Augusta, Ga. ..... Saxon Cullum Co.
Austin, Texas ..... E. M. Scarbrough & Sons
Albany, Ga. ..... Rosenberg Bros.
Alexandria, La. ..... Wellan's
Allentown, Pa. ..... H. Leh & Co.
Asheville, N. C. ..... Bon Marche, Inc.
Baton Rouge, La. ..... Dalton Co.
Birmingham, Ala. ..... Burger-Phillips
Boise, Idaho ..... The Mode, Ltd.
Bozeman, Mont. ..... Riddle's
Bristol, Tenn. ..... H. P. King Co.
Buffalo, N. Y. .. Adam, Meldrum & Anderson Co.
Carthage, Mo. ..... Ramsay Bros. D. G. Co.
Charleston, W. Va. ..... The Diamond
Chicago, Ill. ..... Mandel Brothers
Cincinnati, Ohio ..... Mabley & Carew
Clarksburg, W. Va. .... Watts, Sartor & Lear Co.
Colorado Springs, Colo. ..... Kaufman's
Columbia, S. C. ..... Kohn's
Columbus, Ga. ..... J. A. Kirven Co.
Columbus, Ohio ..... The Fashion Co.
Dallas, Texas ..... A. Harris & Co.
Danville, Ill. ..... Meis Bros.
Danville, Va. ..... L. Herman
Elgin, Ill. ..... Joseph Spiess Co.
Elmira, N. Y. ..... Rosenbaum's
El Paso, Texas ..... Popular D. G. Co.
Evansville, Ind. ..... De Jong's, Inc.
Fairmont, W. Va. ..... Hartley's
Fort Smith, Ark. ..... Arcade Dept. Store
Fort Worth, Texas ..... Monnig's
Great Falls, Mont. ..... Paris Fligman Co.
Greensburg, Pa. ..... Bon-Ton
Gulfport, Miss. ..... Geo. E. Northrop Co.
Hamilton, Ohio ..... Robinson-Schwenn
Hartford, Conn. ..... Siegel's Shop
Helena, Mont. ..... Fligelman's
Hilo, Hawaii ..... E. N. Holmes, Ltd.
Houston, Texas ..... Foley Bros.
Jackson, Miss. ..... R. E. Kennington Co.
Jacksonville, Fla. ..... Cohen Brothers
Johnson City, Tenn. ..... King's
Joplin, Mo. ..... Ramsay D. G. Co.
Knoxville, Tenn. ..... S. H. George & Sons
Lansing, Mich. ..... J. W. Knapp Co.
Lexington, Ky. ..... B. B. Smith Co.
Lima, Ohio ..... R. T. Gregg Co.
Little Rock, Ark. ..... Pfeifers
Lynchburg, Va. ..... D. Moses & Co.
Macon, Ga. ..... Jos. N. Neel Co.
Manitowoc, Wis. ..... Schuette Bros.
Martinsburg, W. Va. ..... M. Cohen & Sons
Memphis, Tenn. ..... J. Goldsmith & Sons Co.
Middletown, Ohio ..... The John Ross Co.
Mobile, Ala. ..... Hammel D. G. Co.
Mt. Vernon, Ohio ..... J. S. Ringwalt Co.
New Kensington, Pa. ..... Silverman's
New Orleans, La. ..... Maison Maurice
New York, N. Y. ..... Arnold Constable
Norfolk, Va. ..... Ames & Brownley, Inc.
Oklahoma City, Okla. ..... Brown's
Philadelphia, Pa. ..... Gimbels
Phoenix, Ariz. ..... Korricks'
Pittsburgh, Pa. ..... Grastenfield Co.
Portsmouth, Ohio ..... Marting Bros. Co.
Richmond, Va. ..... Greentree's
Roanoke, Va. ..... Smartwear-Irving Saks, Inc.
Sacramento, Calif. ..... Hale Bros.
Salt Lake City, Utah ..... Auerbach Co.
San Francisco, Calif. ..... Hale Bros.
San Jose, Calif. ..... Hale Bros.
Savannah, Ga. ..... Leopold Adler
Seattle, Wash. ..... Best's Apparel, Inc.
Sheridan, Wyo. ..... Baertsch's
Shreveport, La. ..... Rubenstein Bros.
Spartanburg, S. C. ..... Aug. W. Smith Co.
Springfield, Ohio ..... Ed Wren Company
Syracuse, N. Y. ..... C. E. Chappell & Sons
Tallahassee, Fla. ..... Louis Steyerman & Son
Tampa, Fla. ..... O. Falk's
Thomasville, Ga. ..... Steyerman's Style Shop
Trenton, N. J. ..... Yards
Tulsa, Okla. ..... Brown-Dunkin D. G. Co.
Uniontown, Pa. ..... Wright-Metzler Co.
Utica, N. Y. ..... D. Price & Co.
Washington, D. C. ..... The Hecht Co.
Wichita, Kan. ..... Rorabaugh-Buck D. G. Co.
Wilkes-Barre, Pa. ..... Fowler, Dick & Walker
Williamsport, Pa. ..... Brozman's
Wilmington, Del. ..... Kennard-Pyle
York, Pa. ..... P. Weist's Sons

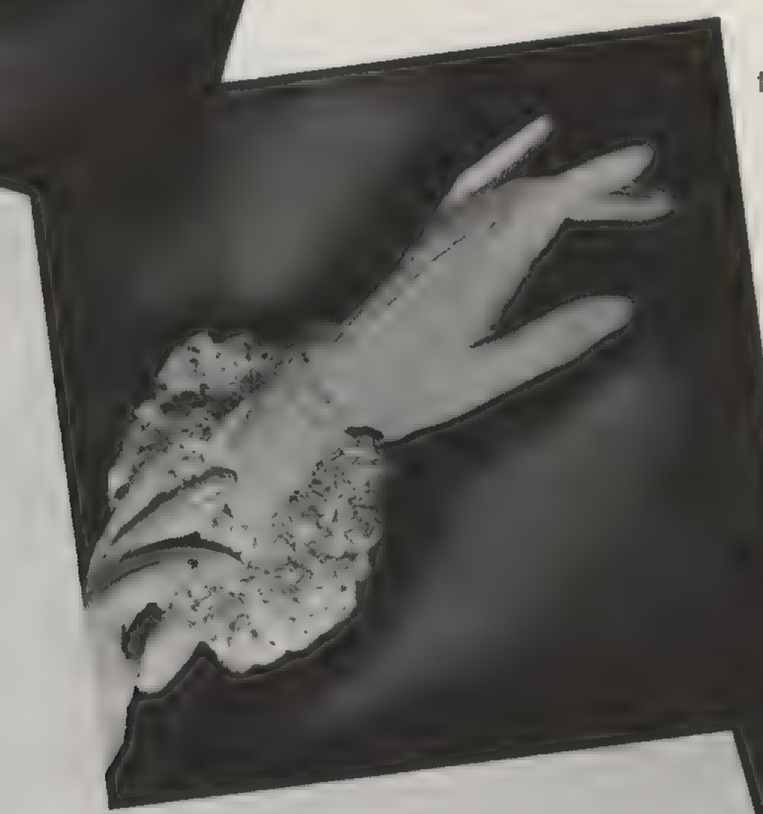
Models (K), (L), (P): "Highpoint", a soft rayon crepe by Stehli. Models (M), (O), (S): Janee original rayon fabric "577". Models (N), (Q), (T): "Thornbark", Maxwell's rayon crepe. Model (R): American Silk Mills rayon crepe "Heartbeat"—all woven with Celanese Yarn.

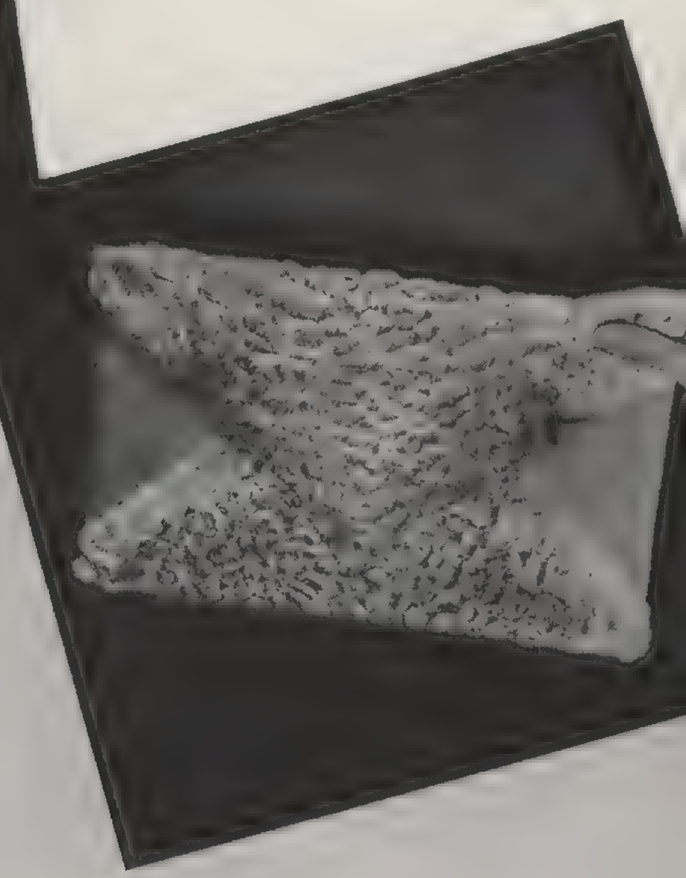
Americans...today and yesterday: Inspiration for the present can spring from traditions of the past...New colors, weaves, and textures in Hockanum Woolens are based upon old-time characteristics (Dependability and Quality) that have distinguished them ever since 1809.

HOCKANUM Woolens

Hockanum Mills, Rockville, Conn. • Founded 1809 • Division of M.T. Stevens & Sons Company, No. Andover, Mass. • J.P. Stevens & Co., Inc., Empire State Bldg., New York, Selling Agents







Grey Persian

FASHION FUR OF THE YEAR!

Presented by Carson's, as the newest trimming for your Fall coat; in this superb Mangone Exclusive, with the startling Cavalier gloves. Highlighted, too, in an exciting accessory collection to accent other colors or to blend, tone-on-tone, with the important grey costume.

The Persian trimmed coat . . **$210**

CARSON PIRIE SCOTT & Co.

Chicago

DON'T BE UNHAPPY ABOUT YOUR HIPS...

Switch to Carter and look smarter!

Here's the easy way to trim those spreading hips and all other curves that wander! Carter's six-way curve control will smooth and slim your contour—whether it's an overall job that's needed or concentration on a few sly bulges that spoil your otherwise young-looking figure. If you can't stand "ironsides" but want subtle control and sleek freedom, try a Carter's! Your favorite store will help you pick out the one you need to persuade your hips, derriere, tummie, waist, thighs and diaphragm to sweeter curves. Expensive? Practically a pittance for what they'll do for you! From $2.00 to $12.50.

ANGELENO COMPLETE (F13). With Talon side closing. Inch Sizes 32-40. Nude. $8.50.

ANGELENO PANTIE (P211) with Ovalette crotch. Inch sizes 25-31. Nude. $4.00.

ANGELENO GIRDLE (G122) (*not shown*) *same sizes and color as pantie.*

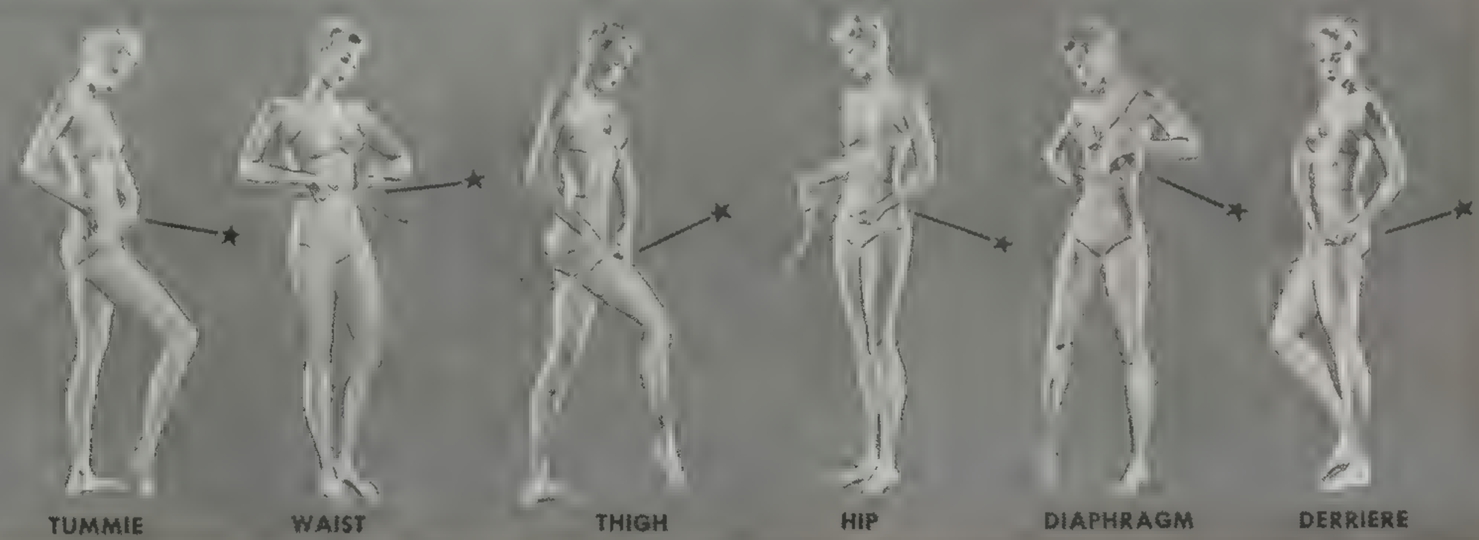
Carter's FOUNDATIONS

For Control with Comfort

The William Carter Co., New York, Chicago, San Francisco
Home Executive Offices: Needham Heights, Massachusetts

CARTER'S SIX-WAY CURVE CONTROL

will do a smooth job or a downright controlling job on one, some, or all 6 of the important contour curves of the young figure (whether you're 16 or 60)! Check your weak points—then your favorite store will help you find just the Carter girdle, pantie or complete that is best for your figure.



Why these lovely hands never have "fingertip·fidgets"!
reason . . . Revlon
world's most famous name in nail enamel
Beautiful, aren't they? Like the world's best-groomed women, the owner of these lovely hands swears by Revlon's conversation-making shades and flawless "stay-on" virtues. She . . . and you . . . know that Revlon is the *one* nail enamel that's amazingly resistant to peeling and chipping and so proof against "Fingertip-Fidgets" (that awkward fussing over badly groomed nails). The colors? What other nail enamel shade has the acceptance of subtle Windsor, the flair of Scarlet Slipper, the burnished beauty of Cherry Coke? No wonder Revlon is used by more professional manicurists than any other brand. They and you agree that to try Revlon once is to use it forever!
Latest Revlon brainwave . . . SEAL-FAST . . . makes polish dry in half the time! Ask for it with your next manicure or get a bottle at your favorite beauty salon or cosmetic counter today. Same price as your beloved Revlon Nail Enamel . . . only 60¢
COPR. 1941, BY REVLON PROD. CORP.

from dawn to dusk

Gracious ladies, hail the new day that now brings you — Stetson randoms! Fashioned to fit and flatter your feet, your clothes, and your daytime personality as no shoes have ever done before! Cunningly contrived to ease every step of your way with a character of comfort often dreamed of, but seldom experienced. Bred to the blue for you by Stetson, whose skill in the creation of this type of daytime footwear knows few, if any, rivals. At the moment, available only at the following leading stores: LORD & TAYLOR, New York and Manhasset; R. H. STEARNS CO., Boston; BONWIT TELLER, Philadelphia; GARFINCKEL'S, Washington; J. P. ALLEN & CO., Atlanta; DANIELS & FISHER, Denver; STIX, BAER & FULLER, St. Louis.

The Stetson Shoe Company, Inc., South Weymouth, Mass.

randoms *by Stetson*

Picking your Top-Hand... in LOVE and SILVER?

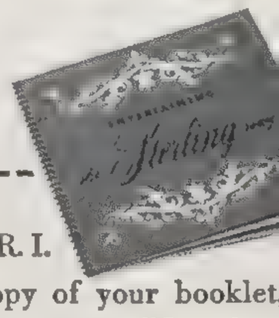
Above right (left to right): LYRIC, *the new* SOVEREIGN, ENGLISH GADROON. *Below:* GREENBRIER, KING EDWARD, NOCTURNE, CHANTILLY, FAIRFAX.

Are you somebody's Girl of the Golden West this year? Deep in house plans, linen lists, china, silver? Make Gorham Sterling top-hand of *your* new ranch . . . Gorham, the forever-and-ever silver of distinguished American homes for over a hundred years. Thirty active patterns . . . $17 average price per place-setting of six pieces . . . and you can match-and-add forever. Your jeweler will tell you: *"You can't do better than Gorham!"*

GORHAM

America's Leading Silversmiths Since 1831

Sterling



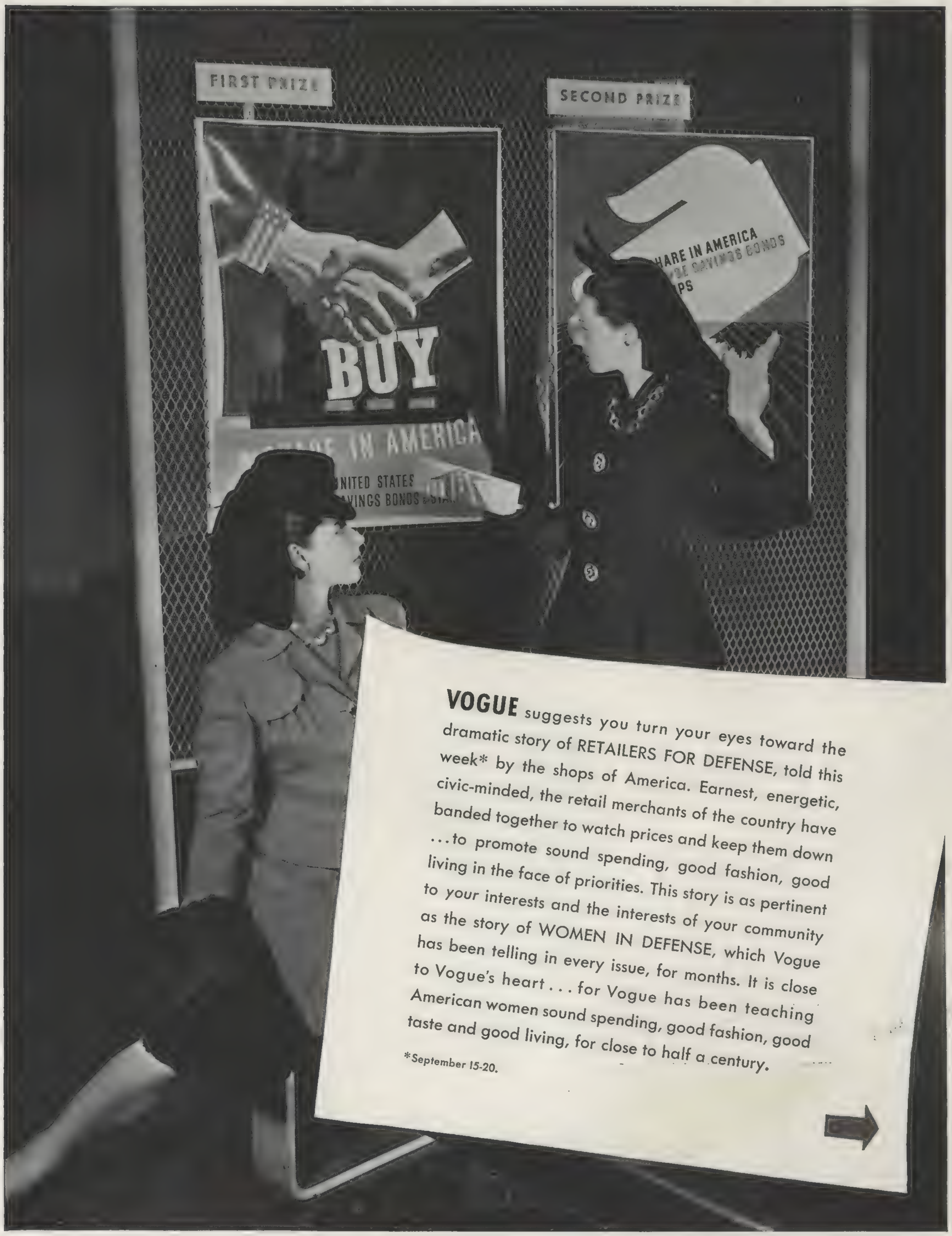
The Gorham Company,
Dept. V-96, Providence, R. I.

Please send me one copy of your booklet "ENTERTAINING... *the STERLING way.*" I enclose ten cents.

Name_____

Street_____

City_____ State_____



VOGUE suggests you turn your eyes toward the dramatic story of RETAILERS FOR DEFENSE, told this week* by the shops of America. Earnest, energetic, civic-minded, the retail merchants of the country have banded together to watch prices and keep them down . . . to promote sound spending, good fashion, good living in the face of priorities. This story is as pertinent to your interests and the interests of your community as the story of WOMEN IN DEFENSE, which Vogue has been telling in every issue, for months. It is close to Vogue's heart . . . for Vogue has been teaching American women sound spending, good fashion, good taste and good living, for close to half a century.

*September 15-20.

NATIONAL RETAIL DRY GOODS ASSOCIATION

101 WEST 31st STREET
NEW YORK, N. Y.

President: *FRANK M. MAYFIELD
Scruggs-Vandervoort-Barney, Inc.
St. Louis, Mo.

Vice President for New England . . . . *GEORGE HANSEN, Chandler & Co. . . . . Boston, Mass.
Vice President for Mid-Atlantic States . . . *W. H. BURCHFIELD, Joseph Horne Co. . . . . Pittsburgh, Pa.
Vice President for South . . . . . W. A. GREEN, Jr., W. A. Green Company . . . . . Dallas, Texas
Vice President for Middle West . . . . *JAY IGLAUER, The Halle Bros. Co. . . . . Cleveland, Ohio
Vice President for West . . . . . ROBERT A. ROOS, Roos Bros., Inc. . . . . San Francisco, Calif.

General Manager
and Treasurer:
LEW HAHN

Mrs. Edna Woolman Chase
Editor in Chief, Vogue Magazine
420 Lexington Avenue
New York, New York

My Dear Mrs. Chase:

I am asked what retailers hope to achieve through "Retailers for Defense" -- the theme of this year's nation-wide observance of National Retail Demonstration ... September 15 to 20.

The most direct answer might be found in the statement of Mr. Donald M. Nelson, Director of Purchases, OPM, in accepting the Honorary Chairmanship of the Demonstration, when he said:

" 'Retailers for Defense', at a time when National Defense is our most vital problem, affords a rare opportunity to use the tremendous influence of the retail trades in support of unified national effort." But let me elaborate ...

Retailers feel very strongly that economic defense is an indispensable prerequisite of the larger National Defense program, that it is quite as important as the building up of the Army, Navy and Air Forces.

The organized and determined efforts now being pressed by American retailers to maintain general economic and merchandise price sanity may well prove to be a controlling factor in the degree of success that crowns this whole national movement.

There are a multitude of other ways in which stores will demonstrate their patriotic purposes -- in their advertising, window and store-wide displays, and most conspicuously in the gigan drive, now being organized with the direct support of the Ur States Treasury, for the sale of Defense Savings Stamps.

American retailers, in every emergency with which the nati been confronted in the past, have always played a substant cooperative role -- genuinely and wholeheartedly.

This time, as in former periods of great national stress will be found ready, eager and effective.

Very sincerely

Benjamin H. Namm

Benjamin H. Namm, National Chairman
"Retailers for Defense"

"RETAILERS FOR DEFENSE" WEEK
Its purpose, as told by
Major B. H. Namm, Chairman.

Revillon Frères

684 Fifth Avenue at 54th Street

VOGUE'S TRAVELOG

a directory of fine hotels and resorts

If you want further information about the hotels or resorts listed in these columns, write Vogue's Travelog, 420 Lexington Ave., New York City.

ARIZONA

TUCSON

Santa Rita Hotel. 250 rms. Tucson's Social center; Western hospitality & atmosphere. Excellent cuisine; Famous dance bands. Polo. Golf. Nick Hall, Mgr.

ARKANSAS

HOT SPRINGS NATIONAL PARK

Arlington Hotel & Baths. Arthritis, circulatory benefits. Waters owned and recommended by U. S. Government. Golf . . . Fishing. Write for folder.

CALIFORNIA

LA JOLLA

Casa de Mañana. Distinctive resort hotel on the shores of the Pacific, near San Diego and Old Mexico. All sports. Private beach. Write for free folder.

This year is the ideal year to discover America. Let Vogue's Travelog serve as your directory and insure the success of your vacation.

COLORADO

COLORADO SPRINGS

Broadmoor Hotel—In shadow of Pike's Peak, sports and social center of the Rockies. Metropolitan luxury, smart entertainment. Brochure on request.

CONNECTICUT

SALISBURY

White Hart Inn—A New England Inn of distinction. Excellent room accommodations. Dining Room—famed for its meals—Tap Room. Restricted.

DISTRICT OF COLUMBIA

WASHINGTON

The Dodge Hotel. On Capitol Hill opposite Union Station Plaza. Renowned cuisine. No tipping. Single from $2.50, double from $4.50. H. B. Williams, Mgr.

Hotel Raleigh, Washington's most popular and distinguished Hotel, on famous Pennsylvania Avenue. Reasonable rates. Write C. C. Schiffeler, General Mgr.

GEORGIA

SEA ISLAND

The Cloister. Cool your cares at this famed seaside resort. All sports. Reasonable summer rates. Selected clientele. N. Y. Office, 630-5th Ave., Circle 5-8055.

MARYLAND

BALTIMORE

The Belvedere. Baltimore's finest hotel. Spacious rooms, superb cuisine, ideal location. $3.50 up. Some rooms air conditioned, slight extra tariff.

MISSISSIPPI

PASS CHRISTIAN

Inn By The Sea and Cottages. Always open. On private bathing beach. All sports. Paved roads. Climate ideal. Quiet, exclusive. Near New Orleans.

MISSOURI

KANSAS CITY

Bellerive Hotel. Armour Blvd. at Warwick. Quiet, refined home atmosphere. Famous Coral Room. French Cuisine. Garage. Trans. or Perm. Wire for reservations.

NEW HAMPSHIRE

HANOVER

The Hanover Inn at Dartmouth College. 2 Golf Courses. Booklet. Ford & Peggy Sayre, Managers. Robt. F. Warner, New York Rep. Tel. BRyant 9-6348.

NEW JERSEY

ATLANTIC CITY

Marlborough-Blenheim. Relax here during September's golden days by the sea. Rates reduced September 15th. Josiah White & Sons Company.

NEW YORK

NEW YORK CITY

Allerton House for Women, 57th St. and Lexington Ave. New York's most select hotel for women. Friendly atmosphere. Rates: wkly $10 up, daily $2.

The Barbizon. Lexington Ave. 63rd St. New York's most exclusive hotel for young women. Cultural environment. Weekly $12. up. Daily $2. Bklt. "V".

The Beekman, Park Ave. at 63rd. Everything a critical clientele desires, refined atmosphere, a smart address and the utmost in personal services.

Beekman Tower—49th St. at East River Drive. Overlooking River. Smart location. 400 outside rooms. Near shops, theatres, business. From $2.50. Booklet "V".

Beverly Hotel. 125 East 50th. Just East of Radio City. Large rooms and closets. Serving pantries Single $4, double $6, suites from $8. PLaza 3-2700.

Gramercy Park—Famed hotel at legendary private park. Rendezvous of nation's great. $3. single, $5. double, $7. suites. Weekly, monthly. Booklet "V".

The Grosvenor—On quiet and convenient Fifth Avenue at Tenth Street. 300 Rooms from $3.50 and $5.00. Monthly or Seasonal with serving pantry.

Henry Hudson Hotel. 353 W. 57th St. American Woman's Club. Special floors for women. Daily $2 50 up. Weekly $12.00 up. John Paul Stack, Manager

NEW YORK CITY

Hotel Seymour, 50 W. 45th St. Near Fifth Ave., theatres, shops, art galleries. Radio City. Refined surroundings. $4. single; $5.50 double; Suites $8.

WESTPORT

The Westport Inn, on Lake Champlain. Glorious September Days in the Adirondacks. 18 hole Golf Course. Tennis. All sports. Good food. Selected Clientele.

PENNSYLVANIA

HERSHEY

Hotel Hershey. One of America's finest. Magnificent setting. Open year around. European & American plan. 4 Golf Courses. All outdoor sports.

PHILADELPHIA

Bellevue-Stratford—"One of the Few World Famous Hotels in America." Moderate rates. Claude H. Bennett, General Manager.

VERMONT

GREEN MOUNTAINS

Official illustrated vacation book. "Unspoiled Vermont", free; also describes other State publications. Publicity Service, 42 State House, Montpelier, Vt.

LAKE MOREY—FAIRLEE

Bonnie Oaks Inn and Bungalows. All sports. 75 rooms with baths, fireplaces. Baby Oaks, supervised play. May-Dec. Folders. Dr. & Mrs. E. H. Page.

VIRGINIA

VIRGINIA BEACH

Cavalier Hotel and Beach Club. Open all year. 2 golf courses, tennis, riding, fishing. Private ocean beach. Roland Eaton, Mg. Dir. Write for Booklet W.

WILLIAMSBURG

Williamsburg Inn & Lodge—Visit the restoration of Colonial Williamsburg. Choice rooms—Moderate rates. Fine food. N. Y. Office, 630 5th Ave. CI 6-8896.

CANADA

BRITISH COLUMBIA—PRINCESS LOUISA INLET

Malibu Club-Hotel. New Club Cabins & Lodge. $9 Day, Amer. Plan. Trading Post. Yacht Basin. Plane & Boat Service, Hamiltair, via Vancouver, B. C.

Dude Ranches

NEVADA

LAKE TAHOE

Glenbrook Inn and Ranch. On most famous lake in West. Excellent golf, ranch, lake and mountain sports. One hour west of Reno on U. S. Route 50.

Why not make this the year to try that Dude Ranch vacation? The family would appreciate the open spaces and the colorful cowboys.

WHIRLAWAY*... a subtly textured rayon crepe created expressly for this season's new fashions. Because it holds its shape, because it drapes superbly, because it runs the entire gamut of new colors ... WHIRLAWAY is a fabric leader Always labeled ... in good stores, ready-made in dresses, or by the yard.
MALLINSON FABRICS CORPORATION
New York • Chicago • Los Angeles • Dallas
WHIRLAWAY
ABRODOVITCH.
*REG. APP. FOR ~ U.S. PAT. OFF.

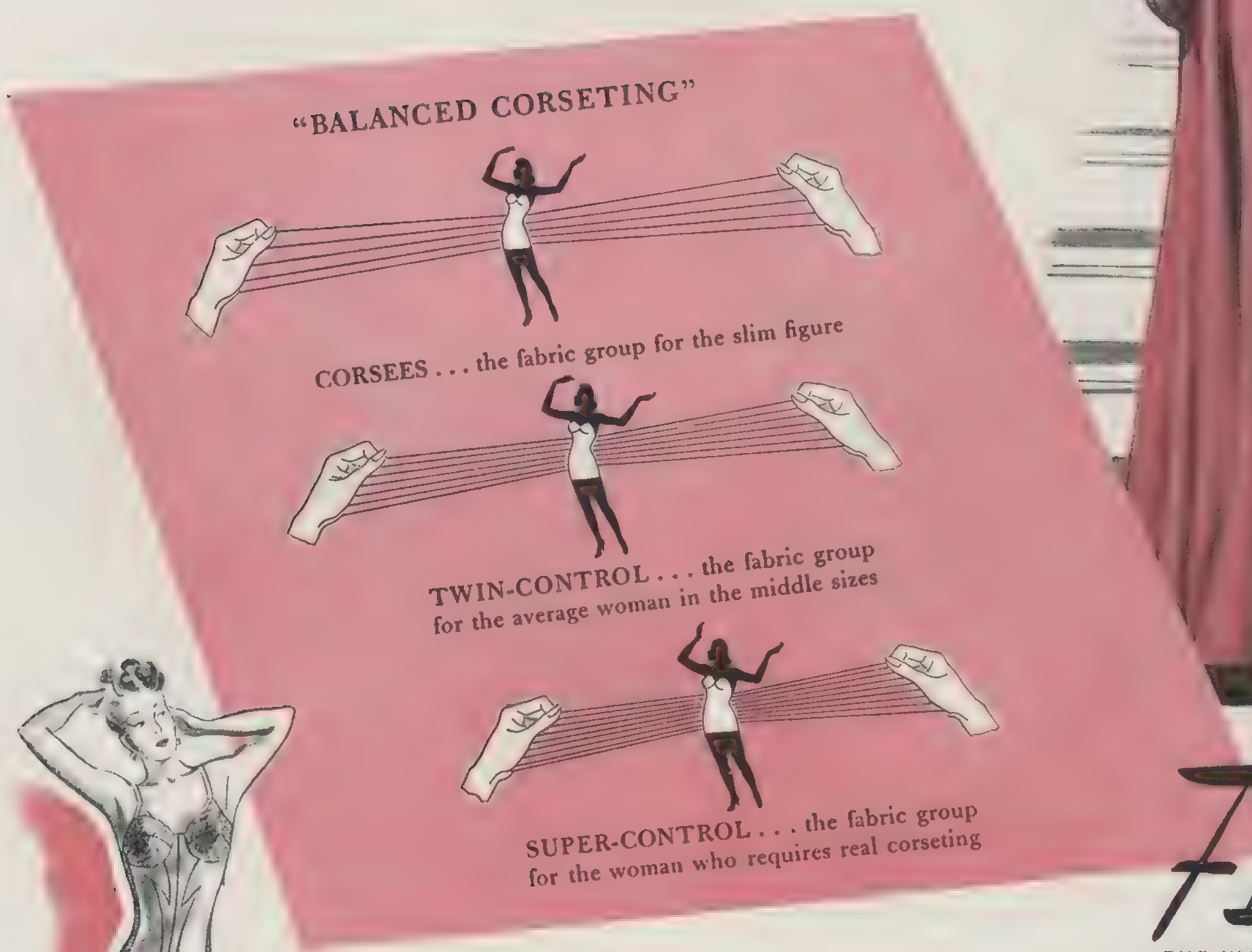
MOST WOMEN *ARE NOT* PROPERLY CORSETED

Because the "Tensile Element" is missing!

Flexees now solves this problem

with

"BALANCED CORSETING"



FLEXEES

THE WORLD'S LOVELIEST FOUNDATIONS

The right *size* of the corset does not necessarily make it the right *fit* for you. You must admit that you have worn corsets that were a little tight or a little loose.

That was because the "Tensile Element" was missing. By "Tensile Element" we mean that your corset did not have the right *degree* of support for *your* figure. This support naturally depends upon the *fabric.*

Flexees has now gone to the heart of the problem with its new "Balanced Corseting" in which your body-size is co-ordinated with your Tensile-Size. (see diagrams above)

We say that you can now experience a new thrill and satisfaction in corset fitting, corset comfort, and loveliness of line with Flexees new "Balanced Corseting"

Ask your favorite shop to show you the Flexees for *your* figure.

GIRDLES AND COMBINATIONS $5 TO $15 (slightly higher in Canada)

FLEXEES • 417 Fifth Avenue • New York City • Chicago • Boston • Dallas • London • Melbourne • Toronto

WATCH

the Charles of the Ritz *expert*

fashion your* personal *face powder color!

WATCH her *begin* where ready-boxed, factory-made powder shades leave off... face to face with your skin! WATCH her *blend, blend, blend,* with deft movements of her knowing hands, mysterious, exciting, basic powder pigments chosen expressly to kindle new loveliness in *your* complexion. WATCH as she *fuses* these fascinating tones into one perfect shade...*your personal* face powder! If yours is individual coloring which refuses to be "typed," you'll be thrilled with this *individually-blended* face powder. It brings fresh radiance to your skin! $2, $3, and $5. *Introductory Box,* $1.

Charles of the Ritz

At fine stores, and salons at:
Ritz-Carlton, Barclay, Ritz Tower,
Plaza Hotels, New York. B. Altman & Co.,
New York, White Plains, East Orange.
Ritz-Carlton, Boston. I. Magnin, Los Angeles.
John Wanamaker, Philadelphia.
T. A. Chapman, Milwaukee.
Himelhoch's, Detroit.

Presenting—to new lovers and old admirers—the famous trio of Gloves by Isabel, leading American glove designer. There's LAVANDO, a velvety-soft, non-smudge mocha; MIRADO, a silky-soft doeskin; and KIDTEXT, a satin-sleek glace. Each glove fits perfectly. All are washable and in the height of fashion. Brisk autumn colors. For the season's complete glove wardrobe—look no further. Priced from three dollars—Lavando from five dollars. At leading stores everywhere.

IRELAND *Brothers* GLOVES

NEW YORK • CHICAGO
JOHNSTOWN, N. Y. • SAN FRANCISCO

Vogue's

PHOTOGRAPHIC CONTEST

FOR COLLEGE SENIORS—MEN AND WOMEN

2 Awards of Careers
with the Condé Nast Studios
8 Cash Prizes—Honourable Mentions

SENIORS! The contest will consist of 8 photographic problems. First entries based on the problems below should be mailed not later than November 20th. All material must be addressed to: Vogue's Photographic Contest, 420 Lexington Ave., New York City.

PROBLEM NO. 1: Send us the best photograph you have ever taken. You may send any kind of photograph (a portrait, a landscape, a building, a still life, an action snapshot, etc.) provided, in your opinion, it is the best thing you have ever done. On the back of photograph state your reasons for this selection in not over 50 words.

PROBLEM NO. 2: Take a photograph which, in your opinion, gives a vivid impression of your home, your town, or your college. Express the physical conditions, atmosphere and character as well as it is possible in one photograph.

For both of these problems you may submit any kind of a print or enlargement (large or small, glossy or matte, mounted or not).

For Problem #1, send only one picture.

For Problem #2 you may submit as many as three photographs; but in the latter case mark on the back your first, second and third choice.

Write your name and address on the back of all photographs, as well as a full technical description of the conditions under which the photographs were taken—camera, film, lens opening, shutter speed, filter, etc.

VOGUE'S PHOTOGRAPHIC CONTEST

420 Lexington Ave., New York City

Please send me the entry blank and questionnaire which I must fill out in order to enter Vogue's Photographic Contest.

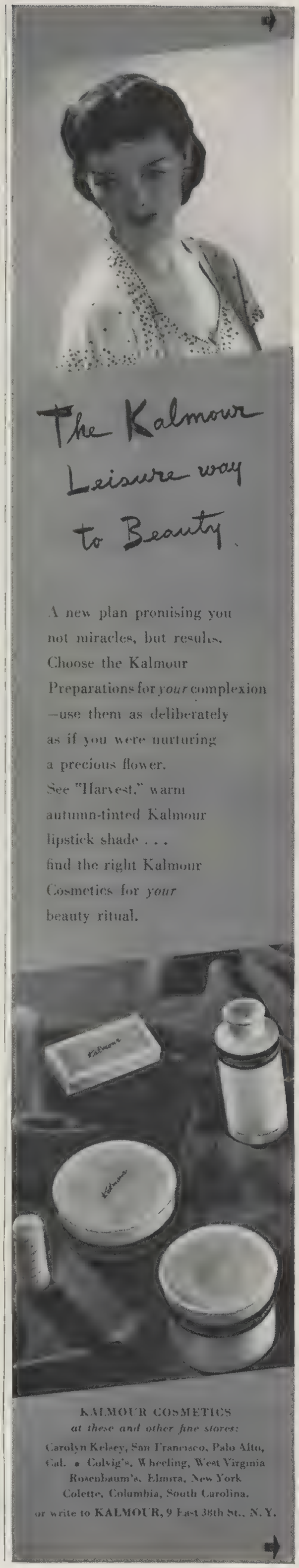
NAME _____
(PLEASE PRINT CLEARLY OR TYPE)

ADDRESS _____

_____

V-9-15-41

SENIOR AT _____ COLLEGE OR UNIVERSITY



Kalmour in Celanese crepe of rayon

You're magnificent, your lips lush with "Harvest," ripe new Kalmour lipstick shade, your gown of Celanese* Sweetgrass, a rayon crepe, paillette-sprinkled or sharp-focused and straight. Left, under $50. Right, under $35. At these and other fine stores, or write Kallman & Morris, Inc., 530 Seventh Avenue, New York.

*Reg. U. S. Pat. Off.

MILGRIM, *New York* • CAROLYN KELSEY, *San Francisco, Palo Alto* • NEIMAN-MARCUS, *Dallas* • GARFINCKEL'S, *Washington, D.C.*

9146

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Over 100 New Vogue Designs for Autumn on view now

in OCTOBER-NOVEMBER Vogue Pattern Book

SPECIAL FEATURES IN THIS ISSUE:

Mother-and-Daughter Fashions and Accessories

A Free Mitten Pattern to Make in Many Fabrics

Autumn Fashion Requirements for College

Five Fashions That Play Key Roles for Autumn

A Wardrobe of Sweaters to Knit and Crochet

Make-your-own Home Fashions in Red, White and Blue

Cues on Keeping Your Clothes Neat as a Bandbox

Make Vogue Pattern Book your starting-point toward the smartest, and most original, wardrobe that ever launched you into Autumn. Packed between the pages of this October-November issue, you'll find the key fashions for the season ahead . . . and new and exciting ways in which to interpret them.

With Vogue Pattern Book, it's easy to put your finger on the clothes-with-a-future. And with a Vogue Pattern as a guide, you have a blue-print for success. You know, in advance, that your finished costume will have the perfection of fit . . . the subtle distinction of line . . . the custom-made look—that make Vogue-designed fashions well worth a few pennies more than ordinary patterns.

OCTOBER-NOVEMBER VOGUE PATTERN BOOK NOW ON SALE 35¢

The National Association of Leather Glove Manufacturers says: "We recommend New Quick LUX"

Smart Stores from Coast to Coast agree!

J. W. Robinson Co., Los Angeles, is proud of these smart hand-sewn jungle pigskins which fit snugly, give complete finger freedom. Wear them with your tweeds—for driving, for spectator sports. "Lux them as often as you please," says this fine store. "They thrive on this safe, thrifty care."

Lord & Taylor, New York, shows supple, streamlined capeskins—in a new, slimming, single-seam cut. "Best of all, you can Lux them," they say. "New, quick Lux is so fast, so thrifty, so safe, it's ideal for all washable leathers."

Frederick & Nelson, Seattle, has these dramatic 6-button gloves of impeccably cut doeskin, smartly set off by an enormous irridelle button, in a range of rich autumn tones—advises gentle cool Lux suds for their care.

MASTER CRAFTSMEN made these gloves, cut them from fine American leathers. Take the advice of the National Association of Leather Glove Manufacturers . . . of smart stores everywhere . . . care for them with new, quick Lux. It's safe for anything safe in water.

Use rich, cool Lux suds, washing chamois and doeskin off the hands, other leathers on. Rinse in clear, cool water, then in fresh, light Lux suds. Pat with a towel and when almost dry press between your fingers to restore the original softness.

New, quick Lux is so fast, so thrifty, so gentle, no wonder it's America's favorite care for nice things . . . no wonder fine stores from coast-to-coast say "Use Lux!"

New Quick LUX

More makers of fine washables advise LUX than advise all other soaps put together!

Five of Vogue's

Going our way?

FRANCES MAGEE, SARAH LAWRENCE '41
First prize winner in 1941, she is now attached to Vogue's feature staff.

BETTY DODDS, WOOSTER '41
Second prize winner in 1941, she joins Vogue's editorial staff this autumn.

ARE you a college senior with an eye on the future? Interested in carving an exciting career for yourself? Anxious for a bright-with-promise road to set your foot on?

Are you fashion-conscious? Merchandise-minded? Have you hoped for a job in feature writing...fashion-reporting... magazine work?

Vogue's Prix de Paris contest may hold the Key to your Future. Thousands of girls in colleges all over the United States have participated in this contest. The winners have had the experience and prestige of editorial jobs on Vogue. Many others have found interesting careers through opportunities afforded them by this contest.

Open to college seniors in accredited colleges and universities, Vogue's Prix de Paris contest consists of four quizzes that appear in Vogue. When you have passed these, you are eligible to write a short article in competition for all the prizes.

First prize wins you a year with Vogue's staff in New York (war has made the Paris assignment impossible). Second prize gives you a six months' tenure on a desk at Vogue. Both jobs are permanent, naturally, if you make good! The five best articles submitted will be paid for and published in Vogue.

In addition, the Honourable Mention girls and *all* contestants whose quiz answers show outstanding promise are recommended for interviews with leading department stores and periodicals who have jobs available for fresh young talent.

Consider seriously whether you shouldn't devote a small part of your senior year to the Prix de Paris. Who knows what hidden potentialities, what flair for fashion or copy, the contest may unearth in you?

This is not, needless to say, a purely altruistic gesture on the part of Vogue. It's in the nature of a scouting expedition—a way of garnering new and stimulating "fresh blood" to help keep Vogue perennially vernal and vigorous. See page 112 for complete rules.

Prix de Paris Winners

MARY MOON, BRYN MAWR '40
Winner of the first prize in 1940, she is now Vogue's Prix de Paris editor.

ISOTA TUCKER, BRYN MAWR '40
Winner of the Vanity Fair award in 1940 she is now in Washington working for United States Defense.

JEAN ARMS, NORTHWESTERN '40
She won second prize in 1940, is now on Vogue's merchandising staff.

For the past six years college girls have found Vogue's annual Prix de Paris a springboard to exciting jobs. Of the 81 prize winners (since 1936) 60 are following varied careers today. Here you see five of the most recent winners. If *you* are a senior, eager for a job after graduation, this may be your great chance!

Vogue's Prix de Paris, 420 Lexington Ave., N. Y.

Please enroll my name as an entrant in Vogue's 7th Prix de Paris.

NAME _____

COLLEGE ADDRESS _____

HOME ADDRESS _____

CITY _____

STATE _____

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PROVIDENCE · RHODE ISLAND

GOURMET'S GUIDE

selected restaurants in and out of town

A new place to lunch or dine? A place you may have forgotten? A place to do your friends proud? Vogue tells you about them all in these columns

An old favourite

DIVAN PARISIEN, at 17 East Forty-Fifth Street, has been going on for years in much the same unostentatious manner as those little restaurants that used to cuddle about the Bourse in Paris. It has the same businesslike, brown wood *décor*, and the haphazard arrangement of the tables is a relief from the conventional geometric patterns of other restaurants.

The Divan is famous for its cuisine, and, if you like curries, be sure to try their Chicken à l'Egyptien. There's plenty of curry-powder used in this sauce; the chutney is burning with spices; and the tidbits of fresh fruit, apples, grapes, raisins, and melon around your plate are cool and refreshing.

Southern cooking

For a serene, but speedy "shopping lunch," we suggest The Olney Inn, at 12 East Forty-Ninth Street, right in the centre of the shopping district, just across the street from Saks. (It's run by the same Clara May Downey who owns the famous Olney, just outside of Washington, D. C.) The specialty here is Southern cooking, it's regarded with proper seriousness—chickens and country-cured hams are from Maryland.

This is a pleasant, roomy place, and the food, though not cheap (despite the *prix-fixe* luncheons and dinners), is awfully good.

P. S. Note to dog owners. Here is one restaurant where Fido will not be forced on a reluctant hat-check girl, but, instead, will be escorted up to the kennel on the roof, where he can eat his lunch or dinner selected by you from the special dog menus.

NEW YORK CITY

RESTAURANTS—DINING

DIVAN PARISIEN
17 East 45th St.
Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad.
Luncheon and Dinner
Finest vintage wines, and liquors
Air Conditioning MUrray Hill 2-9223

RESTAURANT MARGUERY
270 Park Avenue WI 2-8494
High class French Cuisine
Most popular cocktail hour

JANE DAVIES'
145 West 55th St.
Luncheon 55c, 65c, 75c — Vintage Wines — Dinner $1. and $1.25

ALEXANDRA RESTAURANT—8 East 49th Street. Champagne cocktail dinner $1.10 & $1.50. Daily 5 to 8:30 P.M. Sunday dinners—noon to 8:30 P.M. The most talked about dining place in New York.

CRILLON—277 Park Ave. (116 E. 48th St.) Famous for cuisine and cellar. Luncheon $1.15—Dinner from $1.75—Main Dining Room. In Cafe, Luncheon 95c—Dinner $1.25. Year 'Round air-conditioning.

THE CAVIAR—18 East 49th Street. Cuisine par excellence. Carefully selected cellar. Quiet, dignified atmosphere. Luncheon from 90c. Dinner from $1.50. Cocktail Hour. Air Conditioned. ELdorado 5-8998.

CAFE TROUVILLE
112 East 52nd St.
Open for luncheon, cocktail hour and dinner. Entertainment during supper. Completely air-conditioned.

SUSAN PALMER'S SEAFOOD & SALAD BAR
4 W. 49
Don't be deceived. It's a surprising English Tavern downstairs—never to be forgotten by those who find it.

CAFE ST. DENIS—11 East 53rd Street. EL. 5-8032. A real French Restaurant catering to cosmopolitan palates. Air Conditioned. Lunch from 75c. Dinner from $1.25. Also à la carte. Redecorated and enlarged.

RESTAURANT MAYAN, 16 W. 51 St., Rockefeller Center. Popular rendezvous for luncheon, cocktails, dinner. Unusual atmosphere. Luncheon entrées from 60c. Dinner Prix-Fixe from $1.50; also à la carte.

GRAND CENTRAL TERMINAL RESTAURANT and Oyster Bar, Lower Level, Grand Central Terminal. Nationally famous for all sea food. Steaks and chops a specialty. Lunch from 65c. Dinner from $1.00, also à la carte.

ROCKEFELLER PLAZA RESTAURANT—32 W. 50th. Smart but informal. Plaza Room: club breakfast 60c, luncheon from 75c, dinner from $1.00, cocktails from 25c. Old New York Room: luncheon from 75c, dinner from $1.00. Cocktail lounge. Cocktails from 25c.

HOLLAND HOUSE TAVERNE, 10 Rockefeller Plaza. 'Round the crescent bar for cocktails; in front of old tiled fireplaces for luncheon; dinner in the nooks. Luncheon dishes from 60c, dinner $1.50.

CAFE LOUIS XIV. 15 West 49th St., Rockefeller Center. Cuisine Classique, Fine Wines, American Bar. Prix-Fixe Luncheon $1.50, Pre-Theatre Dinner $2.00, also à la carte. 5 minutes from theatre district.

RESTAURANTS—DINING

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Le Restaurant Par Excellence. Cuisine Française. Famous for the special Champs-Elysées Dinner. Finest wines and liquors. 25 East 40th St. MU 4-8833.

KENTUCKY SERVES A MEAL. Luncheon from 65c; Dinner from $1.25; Supper from 85c. Open Sun. (11:30 a.m.—8:30 p.m.) for breakfast & dinner. Elizabeth D. Reynolds, Inc., 160 E. 48th St. EL 5-6448.

CORTILE RESTAURANT—37 W. 43rd St.
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THE HEARTHSTONE
15 East 48th Street, near 5th Avenue. PLaza 3-1434
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Dinner from $1.00. Open Sundays and holidays.

THE BAROQUE—14 East 53rd Street. A new creation for the enjoyment of good food in an atmosphere of Charm and Elegance—Luncheon—Cocktails—Dinner—à la carte—(moderate prices). ELdorado 5-4195.

BEVERLY, Lexington Ave., at 50th St. Luncheon from 75c. Dinner from $1. Also à la carte. Famous for Ham Steak Tropical—Sliced Chicken Mornay. Our cocktails mixed to please the most fastidious.

THE BLUE BOWL at 157 E. 48th St. Appetizing, well planned menus served in pleasant, friendly surroundings. Apple pie a specialty. Closed Sundays. Luncheon 50c to 75c. Dinner 75c to $1.25.

SPIVY'S ROOF
139 East 57th Street (Lexington Ave.). Dinner $1.50. Also à la carte. Spivy sings nightly—continuous entertainment. Reservations. PLaza 3-1518.

THEODORE'S RESTAURANT—4 E. 56th St., N. Y. New York's outstanding French Restaurant. Slenderizing Luncheon. . . . Superb Dinner $1.50. Hot & Cold Buffet. Cocktails. Closed Sat., Sun. PL 3-6426.

DRURY LANE
47 E. 49th St. (Between Park and Madison)
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THE ASTI RESTAURANT, 79 W. 12th St., N. Y. Arias and antipasto in an informal setting. Rendezvous for the operatic. Italian cuisine. Bar. Dinner $1.25. Lunch on Saturday only, 50c.

ZOË CHASE—115 E. 60th, N. Y. (RH 4-9280) Home-type food at its best. Quiet, friendly service in pleasant surroundings. Summer garden. Luncheon from 35c. Dinner from 85c. No liquor. Closed Sun.

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VERSAILLES, 151 E. 50 St., PL. 8-0310. An impressive French cuisine makes Versailles the glamour spot of New York. Cocktail Hour, Dinner & After Theatre. Presenting nightly B'way's Brightest Stars. Nat Brandwynne & Orch. Panchito & his Rhumba.

LARUE—45 East 58th Street. VOl. 5-6374. New York's smart rendezvous. Cocktails, dinner, supper. Eddie Davis' & Val Ernie's orchestras. Continuous dancing till 4 A.M. Air conditioned.

LE COQ ROUGE—65 East 56th St., N. Y. C. Famous cuisine. Luncheon, dinner, and after theatre. Dancing—Entertainment. Cocktails in our Skyline Bar. Reservations—Phone PLaza 3-8887.

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THE TIDE MILL—Historic old Mill on Southport Harbor, 600 feet off Boston Post Road, in Southport. Famous for seafood and shore dinners. Seafaring Atmosphere. Reservations—FAirfield 9-2900.

TIMBER TRAILS INN—Sherman, R. 37, 12 mi. north Brewster. Charming country inn beside lake. 1400 acre preserve. After dining here, you'll want to return for a longer stay. Riding stables.

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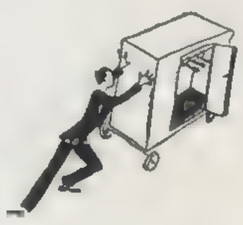
RUG DOCTORS. J. and J. W. Williams are specialists in rejuvenating tired rugs and carpets. In addition to the usual cleaning, these people make all kinds of minor repairs, alterations, such as recutting and fitting, and filling in burns. Mr. Williams believes, if possible, in taking the rugs to the plant, but, of course, when dealing with fitted carpets, his men do their shampoo work right on the spot. They work amazingly fast, and four hours after your carpet is washed, it is perfectly dry, safe to walk on. (The Williams soapless product used in these shampoos leaves no greasy, dust-catching residue in the pile of the carpet.) These people clean upholstered furniture, too. Their number is MO. 9-2330.



A-MOVING YOU MAY GO. A telephone number to remember, if you are moving this autumn, is that of the Metropolitan Fireproof Warehouse, Inc. This firm will handle big or little moving—they've done jobs costing as little as $7; others running into the hundreds. The Metropolitan's favourite time-saver is a closet on wheels. These giant wardrobes are wheeled right to your closet door; your clothes are hung in them and are wheeled off to be transferred, unruffled.

FURS REMODELED

NEXT SEASON'S MODE FOR OLD FURS Give your old fur coat a new lease on life. $25 for this splendid remodeling service; includes restyling, repairing, refitting, cleaning, glazing, seam reinforcing, new silk lining, loops, buttons; 2 years' guarantee, 3 years' storage. Additional fur if needed supplied at lowest cost. Tel. LAckawanna 4-6788 for a bonded messenger. Harry Jay Treu, Inc., 147 W. 35th St., 18th fl., opp. 35 St. side of Macy's, N.Y.C.

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ORREFORS CRYSTAL in a wide selection, originally designed lamps, and significant modern jewelry by Wiwen Nilsson, exclusive with us. Information sent on request. Orrefors Galleries, 5 E. 57th St., N. Y. C. EL 5-4946

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HAIR COLORING DONE SCIENTIFICALLY on grey and fading hair, with beautiful, natural results. Scalp treatments sponsored by physicians. Mary Greene, 1 East 53rd St., New York City. Telephone PLaza 3-0591

HAIRDRESSERS

J. SCHAEFFER, custom Permanent Wave specialist. The modes of the hour flatteringly interpreted by artists—Hair styling, air conditioned, refreshing salon. J. Schaeffer, 590-5th Avenue (at 48th St.), N. Y. C. BRyant 9-6165

CHARLES BOCK FOR PERMANENTS! Specialist in white, bleached, difficult hair. Features only scientifically approved methods. Charles Bock, 20 East 57th Street, New York. Telephone PLaza 3-3900 for an appointment

EMILE ROCKEFELLER CENTER—Hairdressers, authorities on Permanents and Color Corrections. Perfect service in restful surroundings. Pleasantly Air Conditioned. 30 Rockefeller Plaza. Tel. CIrcle 7-1995-6-7

FRED The Hairstylist, creator of Hair Styles in vogue. Your hair & scalp meticulously supervised. Flattering Permanents. Hair coloring. 18 East 49th St., EL 5-2220. Washington, D.C., at Philipsborn; Kansas City, Mo., at Berkson

ROBERT MAKES YOU BEAUTIFUL. Chic new coiffure designed & waved, $1.50. Artistic Flexible Permanents, $10. & $15. Grey Hair Scientifically Glorified. "The Original" Robert, 675 5th Avenue, New York. PLaza 3-9023

HAIRDRESSERS—(Cont'd)

SATTLER'S fifty years of experience mean easy and perfect control over problem hair. Permanent waving, hair coloring. Hair goods carefully made to order. Sattler's, 18 E. 53rd Street, New York City. WIckersham 2-3443

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LURA DE GEZ, 714 5th Ave. (bet. 55 & 56 St.). Creator of 3-inch cut. A glamorous, casual coiffure. Hair coloring. Manicuring, pedicuring. Shampoo & set $2. Custom Permanents from $10 up. Free consultation. CIrcle 7-5818

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MANUEL INVISIBLE TRANSFORMATIONS with his "sight-proof part" have revolutionized the hair industry. Designer, manufacturer of high class hair goods. 10 Rue Royale, Paris, and Manuel Building, 988 Second Ave., N.Y.C.

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MME. MARIE—DESIGNER and manufacturer. Exclusive hair goods—all types. Your old piece remodelled & redressed. Finest quality hair fashioned in latest style. Moderate prices. Mme. Marie, 507 5th Ave., N. Y. MU 2-1367

GUILMONT & PETERS transformations & bobs, exquisitely made of natural, wavy hair. Sight-proof parting. Men's wigs, toupees. Restyling. Moderate prices. Booklet. Est. 35 yrs. 705 Marshall Field Annex Bldg., Chicago, Ill.

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BOOK *and services*

Be sure to call these people a few days in advance. They send a representative to look the situation over and give you an estimate of the cost. And on the fatal day, this same man will be on hand to supervise the job, see that everything goes off according to schedule.

P. S.: The telephone number is TR. 7-6800.

AT YOUR SERVICE, MADAME. We can't guarantee that you'll ever be lucky enough to find the domestic jewel of your dreams; however, we know of a good place to begin looking for her (or him). The Emma Anderson Employment Agency, 126 East Fifty-Ninth Street, between Park Avenue and Lexington Avenue, really takes such problems to heart. Miss Anderson directs all searching parties herself, doesn't send an endless stream of applicants to your door, but, instead, diagnoses your needs, sifts through her registry, tries to find just the right person for you.

Though this agency handles all nationalities, they are particularly adept at finding Scandinavian help. Miss Anderson's fee is ten per cent. of the first month's wages, collected from you; ten per cent. from the employee. In cases of incompatibility during this month's trial period, three-fifths of the ten per cent. is refunded, and you make a fresh start. The telephone number is EL. 5-0250.

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ANTIQUE JEWELRY sold, restored, copied. Also specialize in remodeling old-fashioned pieces into modern jewelry. Work done on premises with distinct craftsmanship. PL 5-3885. A. Desteian, 46 West 58th St., N. Y.

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THE BEST PLACE TO SELL. Diamonds, Jewelry, Silverware, Estates (entire) purchased for immediate cash. Certified appraiser established 1925. Bank reference. Inquiries welcomed. Charles Preiser, 20 W. 47th, N. Y. BR 9-5280

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CLIVEDEN YARN—standard 30 years. Highest quality—all types. Write for free sample card—also information on easy-to-use Cliveden Looms. Cliveden Yarn Co., Dept. E-6, 711 Arch St., Philadelphia, Pa.

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SPEAK SPANISH BY LISTENING! Cortinaphone Method teaches you with phonograph records to speak Spanish like a native. Learn quickly, easily, at home. Free book. Cortina Academy, Suite 659, 105 W. 40 St., N. Y. C.

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SUEDE, LEATHER CLOTHING, HANDBAGS, Accessories look new again when cleaned, retinted by our exclusive, dependable process. Inexpensive. Parcel Post. Leathercraft Process, 1052 First Ave. (57th St.), N. Y. Pl. 3-0470.

LINGERIE

THE PURPLE BOX—554 Mad. Ave. (55th), N. Y. Come to us for your new fall lingerie at our reduced prices. Exquisite hand work. Everything made to your personal measure. We specialize in all types of monogramming

ATTENTION, BRIDES-TO-BE—Made to order slips, gowns and negligees. Beautifully cut and perfectly fitted. Handmade blanket covers with monogram, under $7.00. Gertrude Heaney Kane, 745 Fifth Avenue, New York City

"WHERE ON EARTH CAN I FIND—?" That question is on the tip of your tongue every day, when something breaks, or something is torn, or an emergency arises. Consult Vogue's Address Book—it will answer your questions.

MASSAGE

SLENDERIZE in a club-like atmosphere—Ulrich Massage Studio, 31 East 60th Street. Ladies' Special! 10 treatments—$20. Vapor Cabinet, Vibrator, Roller, Shower, Exercycle. Residence Service. Telephone REgent 4-3688

RESIDENCE MASSAGE SERVICE. In the comfort of your home Miss Eriksson will give real Swedish massage; for vapor cabinet or colonic treatments call for appointment at the Belmont-Plaza. Ruth Eriksson, WI 2-1200

MENDING—REPAIRING

DAMAGES IN ANY FABRIC rewoven like new. Specializing in woolens, linens, silks, & laces. Hosiery repaired, overcoats renapped, & shine removed. Mail orders, write for circular. French American Reweaving Co., 100 W. 57, N.Y.

MILLINERY

EMME'S fall hats have that clever individuality you've set your heart on. From $15. Let her turn that extra tweed from your Fall suit or coat into a stunning hat to match! Emme, 21 E. 56 St., N. Y. C. ELdorado 5-9865

NAME TAPES

CASH'S WOVEN NAMES cost so little and insure your belongings against loss or misuse. Attach them with Cash's No-So Cement. Write Cash's, 21 Chestnut St., So. Norwalk, Conn., or 6203 So. Gramercy Place, Los Angeles, Cal.

PERSONAL SERVICE

ARE YOU WARDROBE WEARY? Discover The Dressing Room Re-Sale Service. Slightly used apparel of the better sort resold. 41 West 51st Street, New York City, Telephone ELdorado 5-1344. Hours from 12 to 6:30

SHOES

SHOECRAFT, 714 Fifth Ave., New York City. Nationally recognized, foremost specialists fitting the narrow foot and heel. AAAAA to C, sizes 2½ to 12. Send for Booklet VS. Charge accounts. Mail service anywhere

SHOES—(Cont'd)

I. MILLER specializes in small size shoes. Our Fall collection, which features sizes 1 to 3½, widths AA to D, is ready at 1552 Broadway corner 46th Street, N. Y. C. Write for new catalog. New charge accounts invited

WIEDHOPF LTD., 730 Fifth Ave., New York. In the arcade. Now showing Fall shoes made to order on individual lasts. Comfortable prices. Style card. Wide range of sizes from 2½ to 13, AAAAAA to C. CIrcle 5-9714

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NEW YORK SHOPS BROUGHT TO YOU. Orders of all kinds filled quickly and intelligently. No Service charge. Write for particulars. Helen L. Richards, 452 Fifth Avenue, New York City. Tel. PEnnsylvania 6-6862

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REAL SHETLAND Sweaters Hand-loomed, hand-finished, style-perfect classic cardigan $6.75, slip-on $5.75. Save money by mail—17 shades. Write for color card. Village Yarn & Tweed Shop, Framingham Center, Mass.

JAEGER SWEATERS OF FINE IMPORTED Wools. Hand-fashioned cashmere Cardigans $12.75. Hand-sewn Shetland Cardigans $6.75, Pullover—$5.75. Newest Colors. Write for swatches. Jaeger, Saranac Lake, New York

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SCIENTIFIC INSTRUCTION in modern strokes, diving in crystal-clear water. Muscle-toning exercises; reducing. Massage. Squash court. Reasonable rates. Mary Beaton, R.L.S.S., Hotel Barbizon—140 E. 63rd Street, RH 4-9418

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WEDDING INVITATIONS—Announcements exquisitely engraved. Samples sent promptly on request. An authoritative service, prices reasonable. Discriminating comparison requested. Harcourt & Company, Louisville, Kentucky

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SLENDER LEGS! Marguerite Benson's Successful Scientific Methods; Reduce, Strengthen Ankles, Calves, Knees, Thighs. Scientific, reducing massages. Indiv. exercises. 10 Treatments $20 up. 330 W. 72. EN 2-0333

Zippers are as private as yawns or garters. They should be used, but not seen. That's where Waldes Kover-Zip* steps in. It's different from all other zippers on earth. No grinning metal disturbs the sleek lines of your costume. The fabric-covering blends into a flat, invisible seam. You are better groomed with Waldes Kover-Zip, zipper of finer fashions.

Waldes Kover-Zip is guaranteed to outlast the life of your garment. Mfd. exclusively by Waldes Koh-I-Noor, Inc., Long Island City, N. Y.

*Reg. U. S. Pat. Off.

"ZIPPERS SHOULD BE USED BUT NOT SEEN"

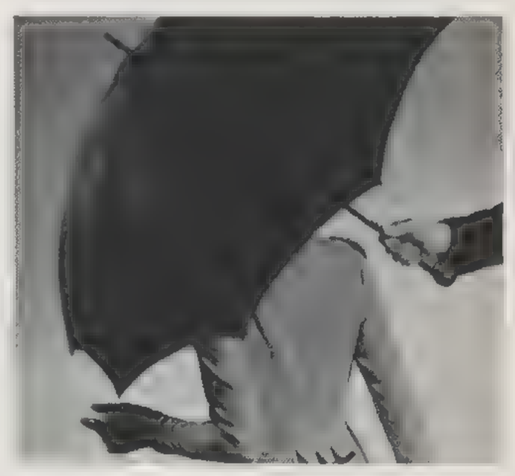
ASK FOR Waldes KOVER-ZIP in smart fashions featured by leading stores

Waldes Kover-Zip for HOME SEWING, TOO, at your favorite notions counter in all leading shades and sizes; for every purpose.

Shop

Sous Cloche. It's good to feel a hat pulled down on your head, again. It's good to feel, again, your hair snugly kept in place, when the wind is trying to whip it into streamers. And it's good to know, again, just how pretty a felt frame can be to your face. Salinger, at 16 East Fifty-Second Street, does this in braided felt, tied round with silk velvet ribbon to match —for $15. Black, brown, wine, or navy.

Scoop! For the temperate zone of fashion—for the women who want the covered look, but like to keep a hat on top of their heads—Florence Reichman has devised this compromise. She calls it a scoop-brim, and *we*, leaving the technicalities to her, call it one of the prettiest suit hats to come out of the autumn Collections. It's entirely made of velours felt, and the scoop (which leaves plenty of head-room for those still loyal to pompadour or bangs) is cut out and braided; covered with a confetti-dotted veil. Miss Reichman, 1 West Fifty-Seventh Street, will make this for you in any shade you're hankering to have, for $32.50. We'd like to run you along our own bias for a forest-green, because we think it would be so right with the reds you're likely to wear, so gay with black and brown you're *certain* to wear.



Probably Showers. Just in case, carry a doorman's-size umbrella in your car—as a fixture. This one comes in a Celanese cover, fits snugly into the space behind the back seat. It is a ten-ribbed giant, and will be tent-like in keeping you dry. Mark Cross, 655 Fifth Avenue has this. The price, $8.50.

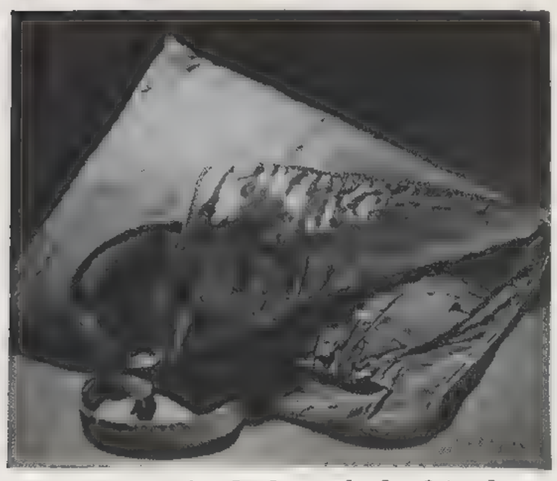
Corner on Leopard. During the years that the Negus was cooling his heels in London, the leopard-skin business in Ethiopia went all to bits. Now, leopard-skins are practically an extinct species in this country, and something to prize as unique. The shop of Alexander Furs has always harboured a consuming passion for leopard coats. So when the shortage threatened, they bought up all the skins that they could. And if you like leopard, *too*, they will make you this very young, sailor-collared coat, out of their cache. It's three-quarter length, flares in back, is cinched in front with a belt and bow of leopard. A check for $1,250 will make you the owner of this rare coat—for years and years. Leopard's practically impervious to wear. The Boardwalk, Atlantic City, New Jersey.

Hound

Back to town

Sparkly Gilt Beads are embroidered along the jacket of this cocktail suit. Beneath the handsomely tailored jacket is a slim-fitting dress (in the same black Ducharne woollen) with revers in turquoise. This is the sort of costume you're terribly happy about having when your hostess says "Don't dress"; when you dine in a restaurant; when your evening starts with cocktails and might wind its way haphazardly through the town. You feel elegant and gay and correctly black—whatever. Janet Sloane makes this come true, at 18 East Fiftieth Street; $195.

Prescription. To be taken daily, along in your purse, are these appealing little pill-boxes. Your vitamin alphabet, your aspirin, your saccharin, your doctor's prescription are ever so much easier to remember if you carry them about with you, and it also saves you the trouble of gulping down four doses in a row, with a *very* large glass of water, just because you don't stay home and wait for pill-time to come along. These charmers by Lampl are nestling in the shop of Richter's at 589 Fifth Avenue. All are antiqued, chased gilt metal. One has a flexible gilt tassel and buckle ($5); one is set with a real moonstone ($9). The third, no bigger than a dime ($2.25).



Needle-point Addicts need no longer carry around odd lots of canvas, forty-seven colours of yarn, and an assortment of wicked-looking needles. They can let this case do it instead. It's made of hand-woven, quilted pink tweed, lined in turquoise. There are slots for yarns, a pocket for the canvas, a case for needles.

And the whole big bag unzips on three sides to lie flat. $15. You can order this from Meansweave, 133 Middle Street, Lowell, Mass.

Lambs Gambol happily over the painted greensward. And make, incidentally, an appealing motif for a set of nursery necessities. We show you here a hamper ($6.95) and a wastebasket ($2.50), but there are also a utility-box and a cup to match. The lamb is strongly an individualist, and is up to something different on each piece. He capers about, with flowers in his hair and the silliest sort of expression on his face. Find him at Hammacher Schlemmer, 145 East Fifty-Seventh Street. In pink, white, or blue.

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SHOECRAFT
714 FIFTH AVENUE • NEW YORK
All sizes 2½ to 12 • AAAAA to C
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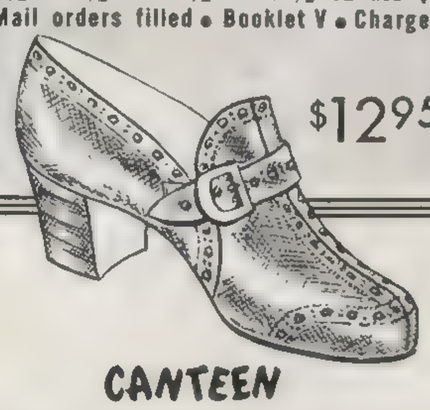

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HATS

Alluring Alligator

Black or brown suede with matching alligator trim. Note the practical walking height heel. Perfect for town or country. Write for illustrated shoe folder V 10 sent free upon request. $14.75 Mail and phone orders filled.
Shoe Salon, Mezzanine

Milgrim
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MR. ALBERT Foremost Hair Stylist and Permanent-Wave Specialist is now with

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509 MADISON AVENUE, NEW YORK
AT 53rd Street • (3rd FLOOR)

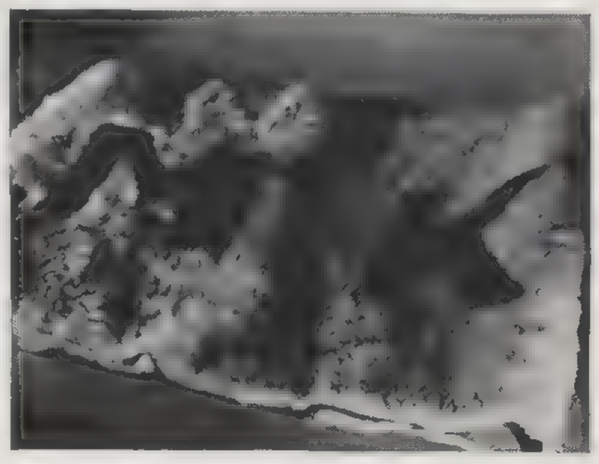
All work at this luxurious salon under the personal supervision of Mr. Albert. Consult him for a new, distinctive Fall coiffure designed especially for you.
TELEPHONE: VOlunteer 5-0063

hats Marietta Feeley
6 East 53rd St., N. Y.
235 Worth Ave., Palm Beach

Shop

Mannequins. These colourful dolls (from Peru) can be just that for collectors. $2.75 each prepaid. But we show them as models for some of the South American treasures which you can buy at Good Neighbor Imports, 653 Lexington Avenue. Those weirdly outsize, and wonderfully snug vicuña slippers, for instance. (Pencil those in for after-ski.) The brilliant shawls. (Mantas, they're called, and you can buy them to cut up into sports jackets.) Silver metal pins. (These will skewer a turban, or fasten a jacket.) And hand-woven hats (to keep your complexion creamy, down South).

Fur Facts. Having already been cut into fur coats, all those little minks and beavers and lambs are in no position to take care of themselves. So you have to. They won't keep their *au naturel* brilliance if they're not clean. And not by a lick and a promise, either. Do you know the ReVitalife process? Do ask your furrier about it. This process removes spots, cellulose-cleans each hair, whizzes air through for dust removal, glazes, re-sews linings, sprays on a water-repellent—and seals the whole job up in a dust-proof bag. Anybody want a new coat for an old?



Toasty Toes. The brave leap from warm bed to cold floor, or from cold shower to icy tile, is considerably less of a shudder if your bare feet can land on anything as hospitable as this deep-piled, warm fur rug. It's sheepskin, really, processed to look like llama, and you can have your monogram (two initials) in beaver-coloured fur, sewn into the skin—very handsome and big. This size (24″ x 48″) is $10.95 prepaid, but there are others, larger. Miles Kimball, 40 Bond Street, Oshkosh.

Come What May, country tweeds, town tailoring or evening élan, this cape will wrap you in light warmth and great elegance. It's made of an unusual fur: Tasmanian opossum, which has been worked into sable-width strips, and blended the rich brown of sable. It fits snugly at the shoulders and you don't have even a suggestion of that slipping-down-the-back feeling some capes give you. There's a scarf at the neck which is long enough to make either a tie, or a twice-around collar. And this cape's voluminous. When you want to wrap it around you, there's plenty to wrap, without clutching. Esther Dorothy, 8 Newbury Street, Boston, will make this for $385.

Hound

Back to town

Tea for One is lots of fun. (Try to get *that* out of your head.) It's fun, especially if you have as pretty a single service as this, which Alice Marks has imported from England. It's sweetly decorated with full-blown roses, and there's a rose aloft the tea-pot, too. The service, and the cup, fit securely in grooves on a china tray. If you're a convert to the English plan of tea instead of an alarm; if you are an only-a-cup-of-coffee-breakfast gal; if you know an invalid—$5 at 6 East Fifty-Second Street.

Foot Forgettery. There is a little shop which will assume all those foot problems of yours and drop them down a nice deep well of oblivion. Just forget about the fact that nature endowed you with a left that doesn't match a right; with too big or too little feet; with bones which don't conform to normal shoes. Just remember the name: Weidhopf, and the address: 730 Fifth Avenue, and then you're Free. Mr. Weidhopf will make a last for your feet (from drawings if you can't come in) and from then on you just choose your shoes for fun. They'll be made over your own last and fit like your skin. This is not beyond all hope in price—these suède and grosgrain shoes are, for instance, $22.75.

Trousseaux are both the joy and the job of Najla. Each of its brides is turned out with loving care—and enough lingerie to last and last. Najla still has a hoard of French laces. And they have used, here, a hand-run Alençon in écru, for the yoke of a little white pleated bed-jacket ($22.50), and for the yoke of its matching gown ($35.00). Satin in the motif of the lace is appliquéd beneath it. The fabric is sheerest silk, and there are yards and yards of it in the floating skirt. Najla is at 232 Livingston Street, Brooklyn.

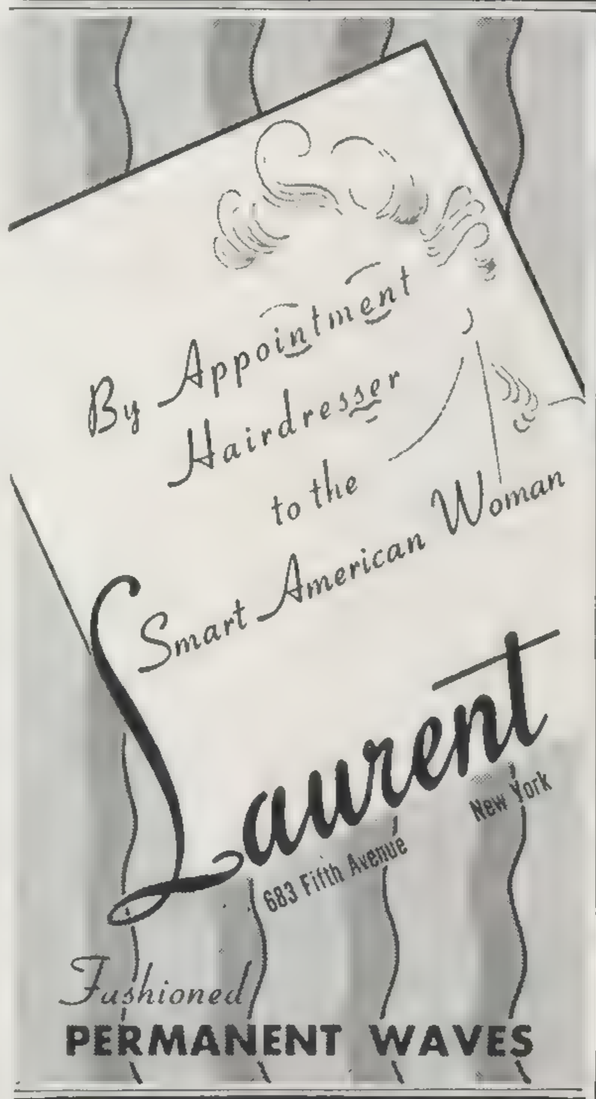
Roll Up Your Sleeves is not only an invitation to pitch in. It's the gesture you'll see used for many of the smartest fur coats this season. So now, longish, shirred gloves are bridging the arm between wrist and elbow. These are fine suède, hand-whipped, and stitched into permanently draped gathers. You will find them at Barra Gloves, 519 Madison Avenue. $7.50.

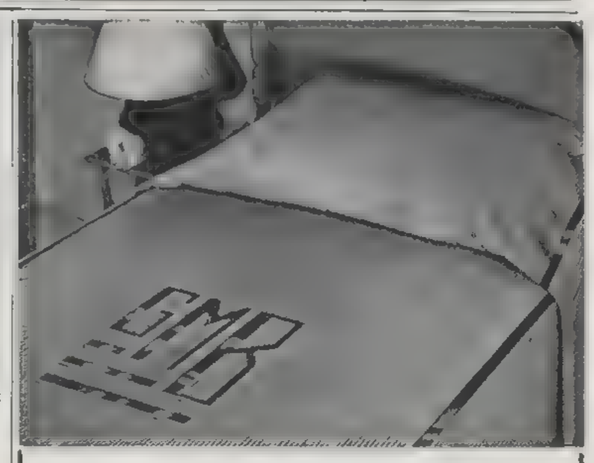
VOGUE STUDIOS

Herman Patrick Tappé
World Famous Couturier
Presents his
Fall Collection of
Custom Made
and immediate wear

GOWNS and MILLINERY

House of Tappé INC.
25 West 57th Street New York





BEDROOM BEAUTIFIER

A very smart bedspread in wide welt corduroy with attractive satin hand-appliqued monogram. The colors have been selected to harmonize with your dominating color scheme.

72 x 108—monogrammed—$15.50 each
90 x 108—monogrammed— 18.75 each

Write for samples of all colors and Fall Gift Catalogue, V. A.

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Shop Hound

Victoriana. As sentimental (and as period-setting) as a lace-paper valentine is this heart-shaped lancette. It's a revival of a charming nineteenth-century fashion—and high time, too. Actually, a lancette is a very long pin, with a guarded tip, and it can be used, very prettily, as a lapel pin, as a hatpin, to fasten a belt.

This one is of shining gold metal, and has little rhinestone heart charms, dangling on slender chains. You'll find this at Lederer de Paris, 711 Fifth Avenue. And you'll find the price not exorbitant: $6, in fact.

Foundation Cocktail. The Corset Bar, at 394 Fifth Avenue, is a gay little *bôite* to be selling something as serious as the foundation to your good appearance. (It really looks pretty much like a bar, high stools and all. And the people in the shop are really expert at mixing just the right concoction for your particular tastes.) Actually, the Corset Bar will give you as much personal attention as you would expect if you were buying your foundation garments to order. They will nip and tuck and let-out where you need it. They will give you advice, and magically produce just that brassière you *hoped* existed, but were afraid didn't. Do go there, with your problems.

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Do you know this attractive shop? It's a trove of gift suggestions, and crammed to the front door with ideas, both big and little. And there's a vast selection of men's gifts.

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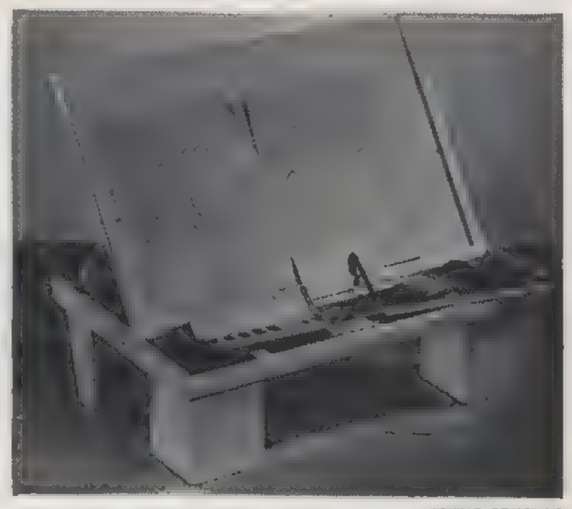

VOGUE STUDIOS

VOGUE COVERS THE TOWN

In case you plan to spend some of the winter months in New York, Flaneur covers the town to bring you apartment hotel facts and figures...

The Sixties and up

Beekman Hotel, Sixty-Third Street and Park Avenue. A pleasant, quiet hotel, well set-up for light housekeeping. Two rooms, with serving pantry, run about $275 a month, and the big four-room apartments start at $550. Many of these have wood-burning fireplaces, and they work.

Barbizon Hotel, Sixty-Third Street and Lexington Avenue. For women only, with one of the best pools in town at your disposal. The rates are reasonable; a single room runs from $12, and a double room from $20 a week.

Hotel Carlyle, at 35 East Seventy-Sixth Street. The Regency *décor* of the Carlyle, by Dorothy Draper, is as suave as a shrewdly-painted face. Two-room apartments with serving pantries begin at $250 a month, and the big nine-room apartments run up to $1,000.

Hotel Pierre, Fifth Avenue at Sixty-First Street. The apartments here are particularly well-designed and proportioned. For instance, a two-room arrangement, including a boudoir, serving pantry, and maid's room, from $550 a month.

And on the amusement front at the Pierre, there is the Café, all beige and green, long and narrow, and very, very gay.

Hotel Sulgrave, 60 East Sixty-Seventh Street. There is a small, undisturbed air here; it's a family hotel. Two-room apartments, with serving pantry, rent for around $150 a month, and you can find larger apartments, as well. In early autumn, it's pleasant eating on the long garden terrace.

Westbury, 15 East Sixty-Ninth Street. It has an uncongested, unrushed quality; the rooms are large, the ceilings high. One-, two-, and three-room apartments here, with serving pantry, run from $150 up, and the six-room apartments, with dining-room and a real kitchen, rent for $1,000 a month.

P. S.: Don't forget that the Polo Bar here is one of the town's pleasanter spots.

In the Fifties

Beverly Hotel, 125 East Fiftieth Street. You can have a one-room apartment here, the studio type, with a serving pantry, for as little as $100 a month. Two-room apartments, many of them with good-size sky-porches, begin at $150.

Hotel New Weston, Madison Avenue at Fiftieth Street. There's a nice friendly quality to the place; the two-room apartments with serving pantries run from $250 to $350 a month. Those facing Saint Patrick's have a view of the Gothic spires of the Cathedral, with the stark modern of Rockefeller Center as a backdrop. It's good by day, dramatic by night.

Ambassador Hotel, Fifty-First Street and Park Avenue. It has a spacious air, a feeling of intrinsic good taste lurking in every corner. Two rooms, with serving pantry and closets you can walk right into, cost $18 a day, $350 a month; and the big five-room jobs, with dining-room and all, are $50 a day, $1,000 a month.

The Weylin, 40 East Fifty-Fourth Street. Just around the corner from almost all the shops, this is a window-shopper's paradise. Two-room apartments here, with serving pantry, cost $150 a month.

The Weylin Bar is almost always packed, manages to supply entertainment all through the night and during most of the afternoon, as well.

Élysée, 60 East Fifty-Fourth Street. This is a small hotel, which is an advantage in itself. Two rooms, with serving pantries, rent for about $175.

And late at night after the theatre, in the Monkey Bar there is that irresponsible and uncontrollable pianist, Johnny Payne.

Hotel St. Regis, Fifth Avenue at Fifty-Fifth Street. There are some of the most enchanting two-room apartments at the St. Regis (no serving pantries, however). There's an Old-World charm to the apartments, particularly those on the eighteenth floor, with their *œil de bœuf* windows, old-fashioned, elaborate mantels, and rose-beige French furniture.

Two-room apartments rent for $350 a month. And when the Iridium Room reopens in October, you'll dance to the music of Hal Saunders. There will also be a new ice show, stars as yet unknown.

The Madison, Fifty-Eighth Street and Madison Avenue. Another smallish hotel, where living is made pleasant. Two-room apartments here begin at $10 a day, $225 a month. Moreover, the Madison is famous for its cuisine, and its Bracer Breakfasts, brunch and music served at noon on Sundays.

Hotel Plaza, Fifth Avenue at Fifty-Eighth Street. There's a charming Gay 'Nineties something about the high-ceilinged Plaza, as well as a reputation for stream-lined service. Two rooms with serving pantry here rent for from $15 a day and $300 a month.

Downstairs for your nightlife, there is the back bar, which serves the biggest and dryest Martinis in town; and the Persian Room, which reopens in September with the French singer, Jean Sablon, and Dick Gasparre's orchestra. (Continued on page 48)

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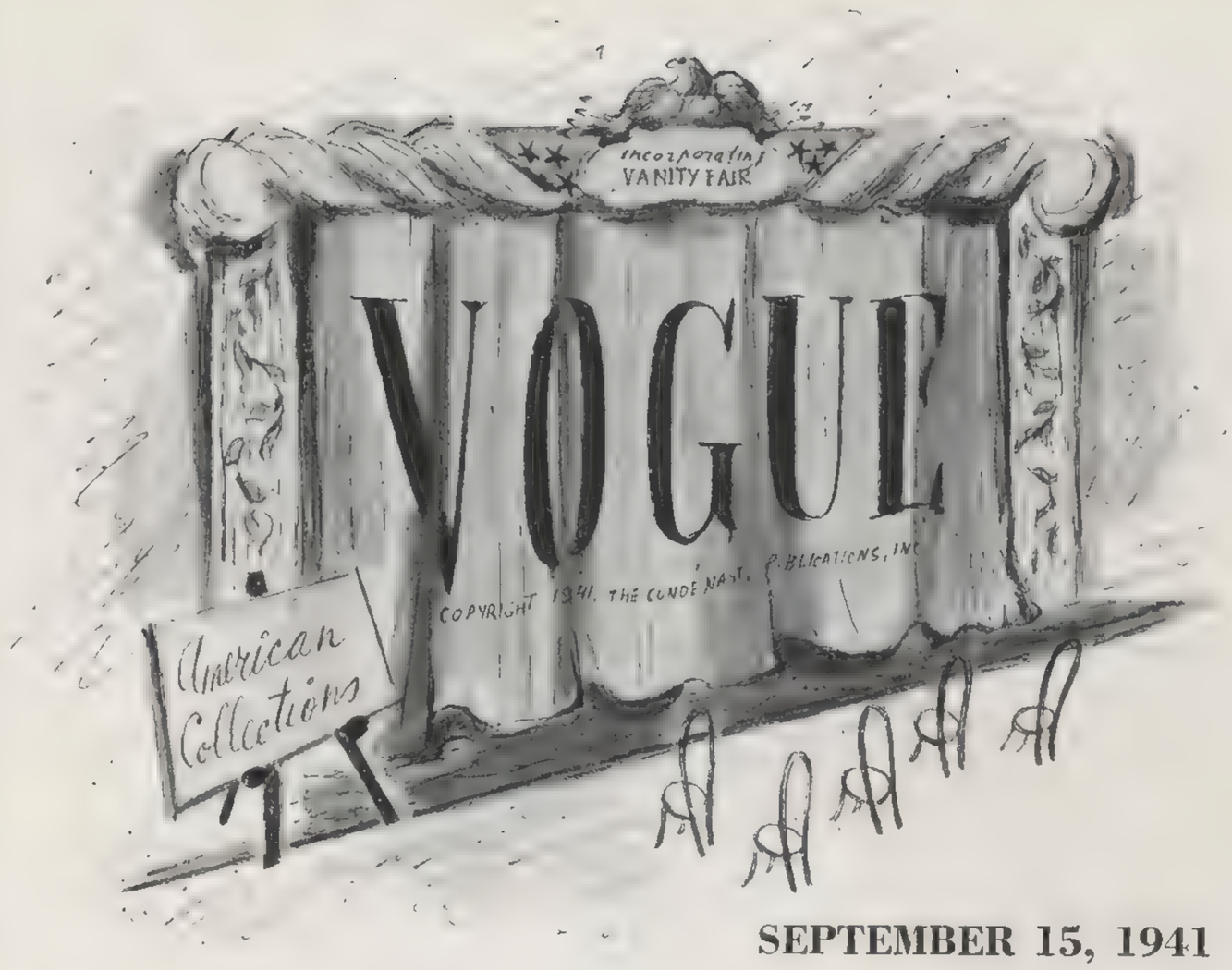

SEPTEMBER 15, 1941

AMERICAN COLLECTIONS

Vogue's-eye view 49
Black with purple 50
The American Collections 51–53
New fur cape, new fur coat 54–55
Cloches close to head and heart 56–57
America has everything 58
Colour with black 59–61
Very Louis XV 62
A blaze of black 63
Detailed black 64–65
Idolized black and white 66–67
Tones of black 68–69
The nut-brown look 81
Day-length dazzle 86–87
Brown with black 91
Monotone in wild black plum 92
Colour—in strong doses 93
Inside story: all about linings 94–95
Hats with a look of dash 100

OLDER WOMEN

New fur cape 54
Detailed black 65
With dignity and dash 78–79
Beauty—continued 80
Hats with a look of dignity 100a
Cut the years 103
Fashions under $50 104

LIMITED INCOMES

Co-ordinated woollens 72–73
Twinkling black 87
Under twenty 88–89
More taste than money 100b–101
Designs for Dressmaking 102–103

PEOPLE AND IDEAS

I love Rio, *by Paul Draper* 70
Mrs. Edward F. Hutton 71
The Bromfields, *by Mary Bromfield* 74–77
Conversation over coffee 82
American grapevine, *by Philip Wagner* 83
Lord Beaverbrook, *by Howard Whitman* 84–85
Quality Street, *by Caroline King Duer* 90
Vermont is where you find it 96–97
"Dear Mother" 98
Mrs. Alexander C. Forbes 99

HORST

Golden idea from the American couture—draped dress, Delman shoes with stockings dyed to match. Coat of purple wool. Topaz-and-amethyst jewellery. Original design from Bergdorf Goodman. The "Theatre Red" lipstick by Germaine Monteil

VOGUE COVERS THE TOWN

(Continued from page 45) **Delmonico,** Fifty-Ninth Street and Park Avenue. A famous name of the 'Nineties, which is still justifiably famous. Two rooms with serving pantry and conversation-piece closets rent from $200 up.

Ritz Tower, Fifty-Seventh Street and Park Avenue. If you're looking for a room with a view you can find it here, by taking one of their one-room combination bedroom-and-living-rooms, with serving pantry, on the upper floors.

These rent for about $175 a month, and the higher you go the higher the price. There are also larger apartments, three rooms beginning at about $400.

Sherry-Netherland, Fifth Avenue at Fifty-Ninth Street. This is a dignified, slow-paced hotel, designed to be lived in, more than just visited. There are all size apartments here, all with serving pantries, beginning with two rooms for $300 a month.

As a note to theatregoers, the Curtain Dinners served in the bar are practically certain to have you in your seat before the curtain rises and the lights are lowered.

Essex House, 160 Central Park South. The one-room apartments here, with dressing-room and serving pantry, for $175 a month, are particularly popular with people of the theatre—the location is so conveniently near Broadway. The night-spot, on the spot, is the Casino-on-the-Park, with sweet swing music by Sammy Kaye.

The Drake, Park Avenue and Fifty-Sixth Street. Despite its central location, there is no turmoil about the Drake; there's a comforting serenity about the place. Two rooms with serving pantry rent for $12 a day, $275 a month, and the service here is swift and sure.

Hotel Lombardy, 111 East Fifty-Sixth Street. Though you can also find large apartments at the Lombardy, their real forte is one-room apartments, with serving pantries. These are almost all tailored-modern in decoration; effortless, and smart. They cost from $150 a month up.

Incidentally, the Hunt Breakfasts on Sunday mornings in the bar are famous and fun.

Savoy-Plaza, Fifty-Eighth Street and Fifth Avenue. With its small lobbies always crowded, there's just enough bustle to the Savoy-Plaza. You'll find almost any size apartment here, beginning with two rooms and serving pantry, for $300 a month.

For gaiety, the Café Lounge is always full, will be jam-packed when Hildegarde is singing there in mid-October.

Hampshire House, 150 Central Park South. From top to toe, the whole place has been decorated by Dorothy Draper, in sleek modern Victorian. It glistens in black, white, and red, glitters with crystal chandeliers, and upstairs and down there are disarming accents of chintz. The favourite—huge cabbage-roses on a white ground. The one-room apartments, including serving pantry and dressing-room, are about $250 a month. And there are five-room apartments starting at $800 that are perfect dreams.

The Forties and on down

Biltmore Hotel, Madison Avenue at Forty-Third Street. This is a straight hotel atmosphere, but it couldn't be in a more convenient location.

Waldorf-Astoria, Park Avenue at Forty-Ninth Street. A hotel within a hotel, the Waldorf Towers are separate unto themselves, with a private entrance, concierge and staff. Its apartments are decorated in a variety of periods, everything from elaborate Louis XIV. by Alavoine of Paris to the simple lines of Swedish modern by Eugene Schoen.

Two-room apartments with serving pantry are $400 a month; and enormous seven-room arrangements, consisting of three master bedrooms, two dressing-rooms, living-room, dining-room, a huge terrace, as well as a serving pantry and maid's room, are $1,550.

P. S. The Wedgwood Room opens here in mid-October with Eddy Duchin.

Ritz-Carlton, Forty-Sixth Street and Madison Avenue. There is a pleasing similarity in the Ritz Hotels all over the world. They all have a French air, are almost always a decorative mixture of Louis XV. furniture and chinoiserie *objets d'art.* All seem equipped to give the deftest service, to have an eye for the tiniest detail; those perfumed elevators, for instance.

Two-room apartments, without serving pantries, are $15 a day. And Carlton House, the strictly residential annex, will rent you a seven-room apartment with pantry for $8,400 a year.

Vanderbilt Hotel, Park Avenue at Thirty-Fourth Street. This hotel has been a land-mark almost since its opening in 1912, is not to be overlooked in 1941. This is again a strictly hotel basis, with few serving pantries, and with wonderfully efficient service. Two rooms here cost $120 up.

One Fifth Avenue Hotel, at 1 Fifth Avenue. If you like to be off the beaten track, there is a pleasant, remote feeling about living this far downtown. (Ask anyone who has gotten the Washington Square habit.) Two rooms with serving pantry here are $150 a month.

Incidentally, there is a little *bistro* in the hotel, one of the better oases.

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Vogues-eye View of the American Collections

YOUR stockings may be lisle, but you'll look as luxurious as ever. Your silks may be appropriated for parachutes, but your skirts will still have swish. Yardages may be rationed, but your figure will be all the prettier for wand-slim lines. For the American designers—despite embargoes, rationings, and priorities—have made the most imaginative Collections in their careers. You saw the first chapter of the story in the September 1 issue of Vogue...this issue brings you the second chapter.

Essentially 1941 is the spirit of the new clothes—a 1941 spirit fused with the past. For all great design links the present with the past, welcomes back the great ideas of yesterday. Welcome back, then, to the ermine tippets and stoles of 1913. If we hadn't printed the dates, would you ever have guessed that the first ermine stole below appeared in Vogue, October 15, 1913? Welcome back to long, long gloves pulled ceremoniously up to your shoulders. Welcome back to the coquetry of ostrich—in fans and muffs. Welcome back to gleaming jet—winking from sweaters and capes and suits and coats.

Welcome back, too, to the beloved cloche of 1925—a hat that settled securely down over your ears. You see Gloria Swanson wearing one in this issue, much as she wore one in 1925. And welcome back to that delightful 1926 whim of wrapping your buttonless coat about you...and to the chemise dress of the same era.

All in all, these Collections are filled with welcome ideas. Capes. Tunics. Covered-up evening clothes. Sophisticated blacks. Such colours as purple, plum, naughty *Police Gazette* pink. But most welcome news of all is this: the 1941 Collections are eloquent proof of America's ability to design.

BLACK WITH PURPLE

AMERICAN COLLECTIONS

...bring back

Cloche hats
Wrap-around coats
Chemise dresses
Capes, Tunics
Jet, Sequins
Ermine, Ostrich
Slit skirts

PAUL GALLICO will certainly have nothing to complain about, when he sees how women will look this autumn. You remember—in our July 15 issue, his tirade against the cold, hard, shellacked look—his plea for women to look tender and melting and compassionate for the tough times ahead; his plaint that if it's going to be a man's world around here for some time, *someone* has to look cheering.

Well, you're going to look just the way he—and practically every other male extant—would like you to look. At least, your clothes are going to contribute everything in their power. (It's up to you to keep your own make-up in key.) The clothes designers have outdone themselves in making appealing clothes. Like all designers of the first order, they've united their own original ideas with the great ideas of the past. Result—clothes that are timed for these times...yet bring back some of history's most heart-breaking fashions.

Back comes the cloche—the hat that has always provoked masculine admiration, not wisecracks. For ten years, from 1925 to 1935, women wore practically no other variety. Chances are you'll become equally attached to it. It's becoming without being daft, its brim flatters, its crown is deep enough to stay on—point important to harried committee-workers. Just turn the page to see Gloria Swanson in one of the prettiest current—pink brushed jersey.

Back comes the cape—gallant and dashing, incitement to chivalry. Shelter yourself in a fur one—perhaps that purring ondatra cape on page 54. Or a nutria one lined with brilliant tweed. You wrap it around you, hold it closed with hand or elbow. Back comes that wrap-around gesture in coats, too. Your beaver coat might wrap like the one on page 55. Or wrap a fur-lined cloth coat. Try beige lined with mink paws, green lined with beaver, or tobacco with Hudson seal.

Back comes the chemise dress—that straight little slip of a dress introduced in 1924 by Chanel, which snowballed into an avalanche. *Then*, you wore it without a belt. *Today*, you prefer it with a belt—the better to show off your small waist—but it still has the same economy of line. Begin autumn in a little wool one...and coil about you an extravagant fur stole. Wear a black crêpe chemisier for afternoon—one designer turns the simplest of little black slip dresses into something pretty dreamy by adding a ruche-like neckpiece of black lace, and a big pillow-muff of black lace on which one sentimental pink rose is tacked.

Back comes the tunic—for day and evening. Men always like them, but are vague as to just why: we'll tell them. Because that jutting fullness makes waists look hand-span. Induces a graceful, long-legged look. This year, every other day dress owns a tunic: short tunic, long tunic, sequin-spattered tunic, maybe a Turkish harem tunic with its hem bloused under by means of elastic. See it on page 65. The evening tunics take you right back to 1913—see the sketches at right. And many an evening coat, too, follows the 1913 tunic line...as the purple coat opposite.

The Tunic, 1913-1941

Back comes the tunic.
The sketch—1941's version,
as shown in September 1 Vogue.
The photo, its 1913 progenitor

BLACK WITH PURPLE (opposite). A coat to turn a thousand heads, including your own. New—the affiliation of black with purple. The tunic-coat silhouette. The importance of jet—embroidered in motifs on the wool, twinkling again in the head-dress. A Nettie Rosenstein original; from Bonwit Teller; I. Magnin

PHOTOGRAPH BY HORST

Back come jet, paillettes, embroidery. They give new life to black—glitter, or shimmer, or colour. For late afternoon, you'll want a black suit or dress twinkling with jet. You'll wear jet jewellery. You'll imprison your hair, by night, in a jet snood. And you'll investigate the downright allure of a black sequin sweater with a long white skirt, a little sack-coat of ermine over all. (Page 67.) Anachronistic, but beautiful.

As for embroidery—many a time it will be braid. As in the brown-and-black costume on page 91. Or as in one of the most spectacular suits of the day—black wool, the entire yoke of Hudson seal, the yoke-edge embroidered with braid and dangling shiny black silk tassels. More tassels in lieu of buttons.

Back come ostrich, ermine. *Femmes fatales* have always appreciated the wiles of ostrich. This year, take a leaf from their book and wear a purple hat waving pink ostrich fronds. At night, carry an emerald ostrich muff with your stark black evening dress. (Page 60.) Lower your eyes behind an ostrich fan. Raise them under an ostrich head-dress. Try, also, the beguilement of ermine—ermine, tails and all, just as the last decade loved it. A mile-long stole, to twine around a dark dinner-dress. Or a brief ermine bolero, a tiny Elsie-Dinsmore muff.

Back come slit skirts. With malice aforethought, evening skirts are slit, partly to give dance-room to narrow skirts, but more to show off shoes and stockings. (Cont'd on page 125)

The Wrap-around, 1924-1941

Again—coats are wrapped, and held.
Small sketch—the 1924 version.
Large photo—1941 Persian lamb coat.
B. Weinstein. Sally Victor hat

The Cloche, 1924-1941

Gloria Swanson, starring again in films,
starring here in the cloche hat—
a come back from 1924 (see sketches).
Pink brushed jersey, from John-Frederics

Ermine, 1913-1941

Again—ermine reappears as in
bolero and muff, or a long stole
worn with covered black dinner-dresses.
Traina-Norell designs; Bonwit Teller

The Cape, 1923-1941

The cape that swung in 1923 (see sketch) swings back into contemporary favor. Above, pailletted cape (as seen in Sept. 1 Vogue) by Traina-Norell. Bonwit Teller

The Chemise Dress, 1924-1941

Encore for the slim chemise-dress. Small photo, its 1924 heyday. Large photo, 1941 pailletted version by Traina-Norell. Bonwit Teller

RAWLINGS

Jet, 1913-1941

Jet glitters as in 1913 (small sketch). Above, jet embroidery on black crêpe dress and jacket. Ostrich muff, head-dress. Original at Salon de Couture, Bonwit Teller

A dramatic cape that forms that wrapped, tapered silhouette you love this season. It's made of brown-and-silver ondatra muskrat (natural Russian muskrat, as if you didn't *know*!) worked in the manner of mink. From S. Harra. Tobacco-coloured beret of hatter's beaver. Lilly Daché

New fur cape...wrap it, please

RAWLINGS

New fur coat...wrap it, please

The most exaggerated coat you could imagine—enormously voluminous and enormously chic, with sleeves like tunnels. Gather all those silvery beaver skins at your waist with a beaver sash, or wear the coat wrapped. Ritter Brothers coat; L. S. Ayres. Beige hatter's beaver hat; Lilly Daché

RAWLINGS

New heads... "Sous Cloche"

CLOCHES CLOSE TO HEAD AND HEART

DOBBS HAT • RUSSEKS SABLES

THE prettiest, the youngest-looking heads will again find themselves "sous cloche" this season. For women remember with pleasure the pretty, open-browed look of the cloche, and the welcome security of its crown. So cloches are back, sitting well back on our heads. We're glad that they are back because they're so easy to slip on (important these busy days)...because they make us aware again of that wonderful asset —a well-shaped head...and because, depending entirely on line for their chic, they can be worn with the simplest costumes, or with the most opulent jewels and furs.

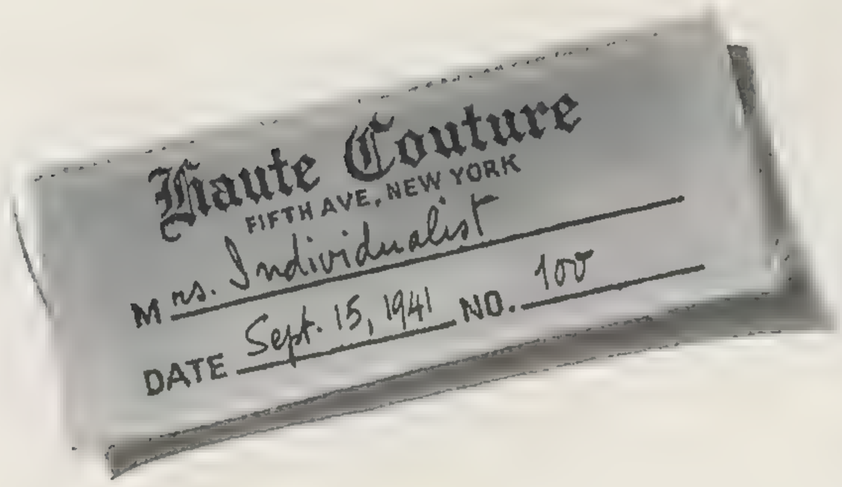
ABOVE: A scoop-brimmed cloche of sable-brown felt, with an air that is half-childish, half-sophisticated. Dobbs is the designer. It's the sort of hat that is equally at home whether you wear it in town or the country. Worn with it, a scarf of five sables.

OPPOSITE, UPPER LEFT: A very demure little hat, made of snow-white angora felt, with the turned-back brim forming a small peak over each ear. The wide band which encircles the crown is of black grosgrain. The silvery stole is made of Fromm silver foxes.

OPPOSITE, RIGHT: Red velours felt—a shade called Parlour-red—is used for this cloche with a high-towered crown, crushed in at the top. For decoration, a red, white, and orange cockade of finely pleated ribbon. For further flattery—a sable scarf.

OPPOSITE, LOWER LEFT: A tight-fitting little cloche of Beau-catcher grey-blue tweed felt. It's shaped rather like a helmet, with the sides curled up and tucked under as though they were part of a coiffure. A handsome complement, the baum-marten scarf.

• Three hats opposite: John-Frederics; Scruggs-Vandervoort-Barney, St. Louis. The diamond jewellery shown on this and the facing page is designed by Paul Flato. All of the fur scarfs on this page and the facing one are from Russeks, Fifth Avenue.



Fashions for the individualist

No matter how charming the fashions created in replica, no matter how easy it is for America's good figures to slip into America's wonderful ready-made clothes, there still remains at the top of the mode the small group of intensely individualistic women, who are not happy in clothes that are not made for them.

For these exigent, experienced, demanding women, America's *couture* exists—the custom-order shops within the great shops of the country. In these shops-within-shops (variously called *couture* made-to-order, custom-order salons), such women can find personal, individual, one-of-a-kind clothes. Samples of fabrics are brought out for consideration, measures are taken, colours considered, individual idiosyncrasies consulted and catered to, two or three fittings given—the same service that, in happier days, was the tradition of the great French dressmakers.

This rarefied group of designers, which constitutes the American haute couture, has risen wonderfully, excitingly to the challenge of their own resources. Their clothes are frankly expensive, but they are cut with a master hand; and in them the American woman, fortunate enough to be able to afford them, has the satisfaction of knowing that there is nothing better.

In this issue you see a baker's dozen of examples—subtle, personal, minor works of art from these distinguished designers.

New York Creations—pride without price

At the right is the label which ninety per cent. of the women of America will find in ninety per cent. of their clothes this autumn—a symbol of the pride which the makers of these dresses feel in their finished product. Every dress made in New York...every dress no matter what its price...will bear this label. And it is our belief that this labelling, this acceptance of responsibility for the finished product, can not help but stimulate the pride of both manufacturers and workers—can not help but make the product more worthy of pride.

The New York Dress Institute, sponsored by the manufacturers and workers in the dress field, feel a responsibility for the Final Effect of you and your New York Creations. They have undertaken to plan complete wardrobes for all types of ladies, all sorts of incomes—from housewives to high-school girls, from career women to college women. These wardrobe plans and the New York label are but two parts of their efforts—all of which are bent on making New York the fashion centre of the world...and giving the American woman Everything in Dress.

BOLD COLOUR WITH BLACK (opposite). Shiny black ostrich fronds beckon, on this portrait hat of vivid American Beauty felt. That's the staccato note of colour. The rich undertone—a natural stone-marten stole, looped over your shoulders—an original from Stein and Blaine. All else is black. Hat; Lilly Daché. Tone's "Poppy" lipstick

Bold Colour
with Black

Black with Green

Black with colour—done with a sure hand in America's autumn Collections. Above, incendiary-green kindling a dinner-suit of silk crêpe, silk velvet; green shoes, ostrich head-dress and muff. Salon Moderne, Saks-Fifth Avenue

Black with colour: dream dress of black silk velvet, blue silk faille taffeta, with pockets embroidered in wool, silver thread. Observe the low, low neck-line, the half-sleeves. Henri Bendel Original. Bendel's "Dusk" lipstick

Black with Blue

Very Louis XV.

For cocktails, dining at a restaurant, going on to a play—this Louis-Quinze costume. Embroidered cream silk satin waistcoat; black silk velvet skirt, scarf, gloves, tricorn. From a new Collection, full of Louis XV. influence, at Bergdorf Goodman

A Blaze of Black

YOU'D never dream of calling black "dead" black this year. It's full of life. Last autumn, you would have thought it unspeakably dull to wear nothing but black from head to foot. This autumn, you might put on—after five P. M.—a black hat, black suit, black gloves, black shoes, sheer black stockings...even jet jewels...and find yourself the most noticeable person in the room.

The reason is this. Black, this year, has glitter. The glitter of jet. The glitter of sequins. Jet and sequins and paillettes shine as they haven't for years. A jet yoke on your black wool dress. Jet buttons and jet-embroidered pockets on your suit-jacket. Black sequins twinkling on your hat or snood. Black bugle beads on your purse or on your belt. And, surprise, Corday's "Jet" perfume.

Then again, you might be all-black but your sleeves—as in the dress at the right, with sleeves of fuchsia-coloured sequins. Or all-black but your jacket—a creamy satin one such as you see opposite. Or all-black but your gloves—long blush-pink ones pulled well up over your sleeves. Or all-black but your hat—a dashing one of American beauty and ostrich.

RIGHT: A shining example of Black with Glitter. Smouldering fuchsia-coloured sequins are sewn thickly over the long sleeves of this black silk-taffeta cocktail suit. More sequins on the turban-snood, and a silver fox stole. An original design from Milgrim

Detailed Black

American suit, full of line and elegance; beautifully simple. Soft black wool with gilt serpents for clasps—the sort of suit to stand by you all winter in town. Completing it—a hat of black wool jersey and wool mesh, black fox bag. Accessories and the original design suit from Marshall Field

HORST

Two tunics—American and harem. Above, grosgrain-edged tunic on a dress of Meyer's black wool, becoming whatever your age. Right: Harem tunic of black Coudurier silk crêpe, its bloused hem held with elastic. Braagaard hats. Laykin jewels. Both dresses are original designs by Bernard Newman of I. Magnin

In the background—ancient idols in the Indian temple at the Metropolitan Museum of Art. In the foreground—an idol of to-day's fashion—black and white. A silk satin skirt, embroidered silk crêpe bodice...*Nota bene,* black gloves. Original from Hattie Carnegie

IDOLIZED BLACK

RAWLINGS

AND WHITE

Black pitted against white in one of the most arresting dinner-costumes of the hour. A covered-up sweater of black sequins...an absurdly simple white silk crêpe dinner-skirt ...a casual jacket of snowy ermine...and, as a final touch of genius, inky-black gloves and sandals. Original from Jay-Thorpe. Photographed also in the Metropolitan Museum

Three Tones of Black

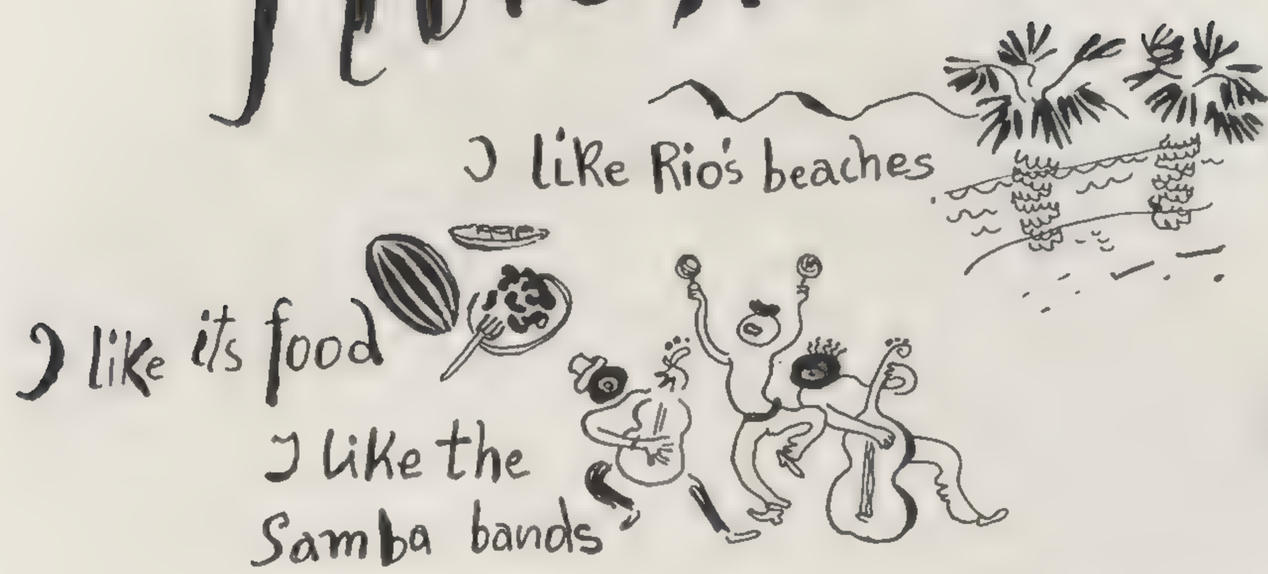
Valentina (photographed above), extraordinary figure on the American designing scene—the costume, her own design, of three-toned black. Basis—a black crêpe sheath. Flourishes—her antique Spanish shawl of brocaded satin, black velvet glittering with black paillettes; a black Chantilly lace scarf on her blond hair

Opposite—a costume in two tones of black. Black Lyons velvet scrolls on a long jacket suit of black wool. It is an original design by Irene of Bullock's-Wilshire, brilliant young Californian who dresses many Hollywood stars off-screen and on. Lilly Daché's petunia-pink jersey turban, draped and jet beaded.

HORST

Two Tones of Black

I love Rio



by Paul Draper, the dancer

I FOUND it difficult to wait, pacing the deck of the *S. S. Argentina,* for my first glimpse of Rio de Janeiro. I was truly excited. I wanted to see that wonderful harbour, so proudly sung as the most beautiful harbour in the world. I wanted to see that sky-line of the blue-green mountains, and the great white statue of Christ on the Corcovado, blessing one quietly from the highest of them. I wanted to see the Sugar Loaf looking true to its name, poised as if ready to sweeten the South Atlantic Ocean by tumbling into it, but being held to solid ground by a string of cable.

I could hardly wait to see the new modern buildings surrounding the harbour—the brilliant aquamarine-blue water, the fishing-boats with their coloured sails, the near jungles of trees and flowers that grow down from the mountains into your back-yard. In short, I wanted to see Rio de Janeiro.

What I did see, when our ship steamed into port, was the thickest fog in the history of Brazil. It was impenetrable. Not an inch of coast-line nor a spot of colour was visible. I couldn't see my feet below my face. I could only accept the fact as it was told me—I had arrived in Rio de Janeiro.

A short ride in a taxi, and I arrived at the Copacabana (that *n* is short—very short) Hotel. The distance is eight miles by road, four as the crow flies, and about a mile and a half by taxi. There is nothing *mañana* about Rio taxis. They perform a series of impossible feats, and they perform them all *now.* They seem to enjoy the hearty co-operation of a jovial and skilful police force. If the police force were less skilful, it soon would have ceased to exist; if the taxis had been, I would.

I had come to Rio to dance in the Grill Room of the Copacabana Casino, which is a part of the Copacabana Hotel. The engagement was not to start for a few days, because a new stage had to be built over the glass floor of the Grill Room. There is some glass in the floor of all the Casinos in Rio. They like glass very much there. So do I, but it isn't very good to dance on.

While this was being done, and orchestra rehearsals were taking place, I had time to compare what I had heard about Rio with what *was* about Rio. What I had heard most about was the beach. It is the focal point of the residential district in which the Copacabana Hotel is situated, and is a magnificent horseshoe-shaped formation of very fine, very white sand, six miles long, thirty to fifty yards wide. That's no way to describe it. It's *terrific!* No one had ever told me enough about it. No one can. You have to see it.

What I *had* been told enough about—too much, in fact—were the dangers of the sea: drownings, undertow, even, in a burst of imagination—sharks.

There have been no drownings on this beach for four years, nor did I see anyone in danger of it while I was there. There is an undertow, to be sure, and a very tricky one, but it is not disastrous. There is the most powerful and challenging surf I ever plunged into, and the best swimming I ever had. There is always enough room on the beach, even on the most crowded days, for a fine feeling of friendship—something which people of Rio seem to create more spontaneously than do most people in places where we crowd together on this earth. P.S. There aren't any sharks.

There is room on the beach for games, too. One in particular, *Peteka,* is vigorous fun, and carefully calculated to enmesh you, your partner, and sundry elderly people trying to rest peacefully, in flying nets of sand. It is played with a large-sized badminton bird, called a *Peteka.* Your hand serves as a racquet. There is no set court. Two or more players simply stand opposite each other, twenty or thirty feet apart, and bat it back and forth without letting it touch the ground. *Very* skilful players can keep the bird going with amazing gets for a long time. There is no scoring. You just feel ashamed when you miss a shot, and feel good when you make one. It is one of the few games I have ever known that is really played for fun. True—in a moment of frenzied excitement, a tiny girl in a Hawaiian bathing-suit was used as a *Peteka* bird for some minutes before being discovered.... She was revived. (Continued on page 130)

MRS. EDWARD F. HUTTON (opposite)

Her tastes and her interests are definite, clearly marked: she works hard for children's charities; collects china and jewelled birds; loves shooting—she and her husband always spend the season at their South Carolina plantation; dresses beautifully; here she wears white lace designed by the Salon Moderne, Saks-Fifth Avenue. She is the mother of a fourteen-year-old daughter, Joan; the stepmother of the lovely, blond Nedenia Hutton, who is making her début this year; and the aunt, by marriage, of Countess Barbara Haugwitz-Reventlow

PHOTOGRAPH BY HORST

MRS. EDWARD F. HUTTON

Co-ordinated Woollens

One big happy family—the costumes on this page. You can change them about as you like. You can add a new item next year—and be sure the colour will match. For these are the new-idea wools known as Botany "Perennials." Pola Stout designed them, mapped them into definite colour schemes, which Botany will continue in coming seasons. Each colour harmony is made in a fabric for coat, suit, or dress.

• Clothes on this page: at Altman; Marshall Field; Harzfeld's, Kansas City; J. W. Robinson, Los Angeles

• Above: Plaid box-jacket, green skirt, green shirt—jacket will go over any dress here and alternate with suit-jackets. About $110

• Left: Soft-shoulder green suit. Try the jacket with the taupe or red skirt, or taupe dress. About $75

• First: Taupe wool suit to harmonize with the green or plaid coat. About $75

• Second: Red wool suit. Each piece goes with other things here. About $75

• Third: Classic green coat, for red or taupe suit or dress. It's about $75

• First: Plaid top-coat—new deep armholes. Nice with many costumes. About $75

• Second: Taupe sheer wool dress, easy of shoulder. Add either coat. About $50

• Third: Beloved shirt-waist; a red dress any coat here might top. Dress; about $50

OPPOSITE: Two more related costumes. First: Green coat over a maroon dress. Second: Green-and-maroon plaid jacket, green skirt—all Botany "Perennials." Costumes, hats: Altman; Marshall Field

PHOTOGRAPH BY KARGER

LOUIS BROMFIELD IN OHIO

MRS. LOUIS BROMFIELD

The Bromfields Live in Ohio

by Mary Bromfield

Malabar Farm in Pleasant Valley—hard working and experimental—the happy native base now of a writer who loves farming

We live in Ohio, halfway between Columbus and Cleveland, twelve miles from the nearest town, Mansfield, and six miles from the nearest village, Lucas. It is a rolling country among glacial hills, and looking over it, or driving through it, we are reminded at times of Gloucestershire or Central Austria and in certain places of parts of Burgundy, only the scale is grander and more open.

It is a rich and fertile country, and the hills are covered with woodland, the valleys dotted by lakes and springs, and lined by rivers and streams. It is my husband's country where he was born, and where four generations of his ancestors lived before him. There is a tiny village near us named for a brother of his great-grandfather, who built the first blockhouse in the county in the years of the French Revolution.

For years we had a much smaller place in Senlis, thirty miles from Paris, far enough away not to be in the suburbs. This is important to the whole family, including the dogs. Four days before "The Peace" of Munich, when we thought the war was upon us, we decided that a country place, thirty miles north of Paris, and in the direction of the frontier, was no longer a healthy spot for a family of three children, so I brought them back to America for good, and out to Ohio.

We had always planned to come home, in any case. The war had only sent us back a year sooner than we expected. It was just a year and a half later that our place in France was seized, and today stands in a ruined garden, the roof shattered by shells, the windows blown out, everything useful that we had left there taken over by the Germans after the Senegalese had done their job of plundering it. It was a happy place, and people came there from all over the world, in those last days in Europe; and, in spite of the foreboding in all of us, it was truly fun.

Its loss would have hurt us much more, if it had not been for the new adventure of Malabar Farm. All of us plunged ourselves into the creation of a new world, as personal, as happy as the old one had been—and we forgot a little the charm and happiness of the Presbytère St. Etienne which had been destroyed, probably forever. Malabar Farm lies in Pleasant Valley, and the name of the valley, given by the earlier settlers, is exactly right for it. I remember the day my husband drove me over to Richland County from Oberlin.

It was a snowy day—the very day after his arrival from Europe. "I want to go to Pleasant Valley," he said. He had camped and fished there as a boy, but he had not seen it for twenty-five years. We came upon it toward evening when the lights were just beginning to show in the farmhouse windows. As we looked across the valley, we saw a farm with buildings halfway up a hill, just under a ledge of sandstone covered with trees. We stopped the car, and he said: "That's the place—it's just as I remember it," and I saw what he meant.

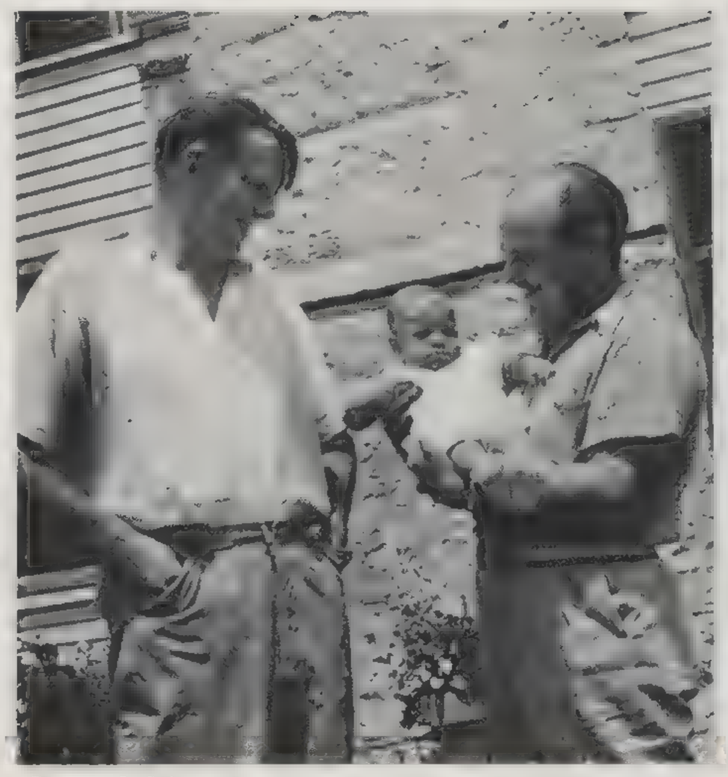
In the snow of that winter afternoon, there was about the place a sense of well-being, and of snugness. You could see that the view from the house would be lovely—not of wild and overpowering beauty—but a view across the fields and the hills, with a creek wandering through the pastures, and among the tall and pretty trees. The place was not for sale, and it took some urging and waiting, and we paid for it more than the ordinary farm price standard, but we have a rule in the family, or maybe just a feeling, that we would rather pay more for what we want than take as a gift something we do not want. (Continued on page 114)

LOUIS BROMFIELD (opposite). This famous author now runs his life on the double track of writing and farming. He has just done the movie script of Hemingway's "For Whom the Bell Tolls," and has written a new novel, "Wild Is the River," which will be published this autumn. In between, with his wife, Mary Bromfield, he brings up three daughters, farms earnestly, entertains his neighbours and a cross-section of the country's gay and brilliant minds

More photographs on the next two pages

PHOTOGRAPH BY KARGER

Louis Bromfield starts his farming day with seven A.M. breakfast. (This room is bedroom, study, and farm office)



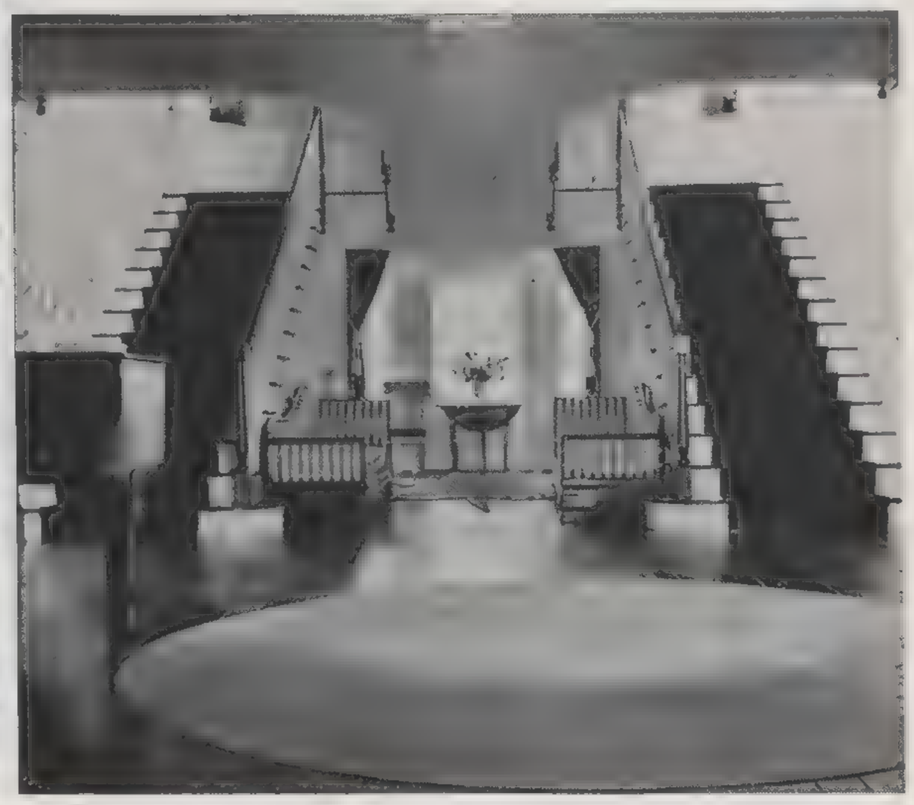
Bromfield with his business manager, George Hawkins, and baby son of the family driver

The farmhouse—its classic details were copied or bought from old Ohio farms

The Bromfield daughters, Anne, Hope, a graduate of the local high school, and Ellen, with their cockers and a golden retriever, "The Duchess"

After twenty-five years of rather thorough roaming, Louis Bromfield has returned to Mansfield, Ohio, to live as his forebears did—on a working farm.

Outside, the farm—with its crossed stock of black Angus and Shorthorns—is an experiment in self-sufficiency and soil conservation. Inside, it is a fascinating mixture of the Bromfield memories of old Ohio, of their pretty French farm at Senlis, of the places they visited in India. In fact, over their front door, Ganesha, the god who guards all houses in India, guards Malabar Farm.



The entrance-hall—cherry, white, and gold. (The sofas are 19th century; the busts, Houdon replicas)

Spreading cosily across the hill, the Malabar house and barns cluster together in the New England pattern brought to Ohio by the early settlers. (The barn's cupolas are pure Ohio)

KARGER

Mrs. Bromfield's bed, decorated with the titles of her husband's books

The dining-room—green, white, and yellow; the furniture came from their house in France—since bombed

The drawing-room, all mimosa-yellow and white—a memory of their lost house at Senlis, near Paris

Full Calendar

First: Gracious version of 1941's jacket-dress. Longish jacket, dress-skirt of Forstmann blue wool; silk dress-top. Scarf-tied beret of black velour felt; Persian lamb muff. Saks-Fifth Avenue. Second: Smocking on Onondaga black rayon. Blue-brim hat. Lord and Taylor; Powell, Inc., Chicago; Kaufmann's, Pittsburgh

With Dignity and Dash

KARGER

In this day of public-life grandmothers, dignity not only needn't—but shouldn't—mean dullness. Dignity with dash is the desideratum; clothes that reflect not only your poise and self-confidence, but also your initiative.

Now, when your outside activities are tripled, is the time to live up to your limelight position. Choose distinguished lines—the new gentle shoulders, longer jackets, graceful sleeves, V-necks. Choose becoming colours—and dare to add a cerise scarf or purple gloves. Let your hats draw flattering attention to your face with a profile brim; a veil; a bright facing. For further details, see the clothes on these pages and others throughout this issue.

• Left, first: Grey-blue wool coat, chain-closed; dress to match. Sada Sacks. Grey felt hat by Knox. Second: Longer-jacket suit, of Forstmann's beige wool, by Philip Mangone. Red-banded grey profile hat, by Jeanne Tête. Bonwit Teller; I. Magnin. Photographed: Silvery beads on a dinner-dress of black rayon crêpe. Bonwit Teller; Ransohoffs

BEAUTY—*Continued*

After you reach a Certain Age, beauty does not come to you. Then you must come to beauty

THERE is a realistic French saying—that when a woman reaches forty, she must choose between a beautiful face and a beautiful figure. Keeping a thin, girlish figure and a smooth, round face at the same time isn't Nature's logical plan for your future. But it may be *your* plan. You can keep up your appearance in your way instead of Nature's way.

A mature woman, to be beautiful, must have these qualities—good carriage, great fastidiousness, a figure that has a definite relation to her face, and a face that is never overly made-up.

A figure that has never been allowed to get out of control is like a horse that has never been allowed to have its head—manageable at any age. The face that has never been allowed to droop into petulant, tired lines will have a fresh look, whether it is round or thin.

In your thirties, you should develop the figure-maintenance system that you will carry on through life. This doesn't mean that you look forward to standing on your head at eighty. It does mean that you should determine how much exercise, massage, or dieting your body needs to keep it in form. And when you have determined this, *be* determined that you will keep to the rules you lay down for yourself.

The greatest beauty habit of any age is good posture. A woman of sixty can have an ageless look from the back, if her posture is good and her walk springy. The very words "stoop-shouldered" have an aged sound. Eliminate the possibility of this handicap, and you've gone far to assure a mature dignity and grace.

EXERCISE is not always necessary to maintaining a good figure. In fact, wrong exercise may harden your muscles, and make it difficult to take off weight in spots. Find out, by working with a good exercise instructor, what your *figure* needs. Then do your exercises as regularly as you clean your face and brush your hair, or follow any other beauty régime. Spasmodic exercise makes you feel virtuous for a moment—stiff for a day, and never works the miracle you hope it will.

One figure-control system completely ignores exercise. You lie swaddled in hot blankets until your muscles relax and the flesh is meek and seems softened. Then follows a period of massage. If you want to diminish dimensions in certain spots, the heat and massage are localized to the stubborn areas. This treatment, combined with a moderate diet, will help you face any full-length mirror.

Diets that are taken up like best-sellers have about as much lasting effect on your figure as the best-sellers have on your mind. To keep weight down, follow a modified diet worked out by your doctor. And follow it permanently. Consider it not as a diet, but as the way that you, personally, should eat to keep your health and shape.

IF good food has temporarily betrayed your figure, cut down of your own accord, and see how soon you come back to normal. Mlle. Chanel, who has a twenty-three-inch waist and a little girl's figure, long ago simplified her eating problem. For luncheon—a baked potato, a grilled chop or steak, and a salad. At night—chicken, a hot vegetable, and salad. She says that this spares her the boredom of studying menus, and the suspense of how things will taste. Thus she can concentrate on conversation rather than on calories.

You can not completely control the shape of your face, but your make-up is a problem entirely in your own hands. Go gently with your make-up—so gently that it is the least noticeable thing about you. Nothing accentuates your years so much as an over-rouged cheek or an over mascara-ed eye. Use brown or blue mascara (the latter if your hair is white) instead of black. If you use eye shadow at all, keep it a secret—or just a whisper of colour. And *don't* let it form lines on your eyelids.

Lipstick is indispensable, but keep away from eccentric shades. And be as careful as a good draftsman about the outline of your lips. Only very young lips can stand that offhand "dabbing" method of applying lipstick. Keep your powder smooth.

Your face must be as strictly disciplined as your figure. You can stay (Continued on page 108)

THE NUT-BROWN LOOK (opposite)

Rich, popular branches of the brown family, these tones. They demand a special shade of red, and Dorothy Gray has obliged with "Nut Brown Red" make-up and nail polish. First: A new rich brown shade of wool jersey for this very feminine dress with a draped skirt, cowl neck-line. $69.95. The dress and marten toque; Marshall Field, Chicago. Second: Pecan-coloured two-piece woollen dress. $49.95. Dress and beige wool jersey turban, at Lord and Taylor

(FIRST) MARSHALL FIELD • (SECOND) LORD AND TAYLOR

The Nut-Brown Look

KARGER

Conversation over Coffee

Mrs. Palmer Dixon and Mrs. Sherman Jenney chatting over after-dinner coffee—one in a beige brocade dinner-at-home costume with sable-dyed kolinsky; the other, pink satin and black crêpe. Dresses; Bergdorf Goodman. Wallace's "Baroque" plated silver

via the American Grapevine

90 million gallons of wine from America's good grapes; all catalogued here for you

by Philip Wagner

LAST YEAR, we Americans drank almost 90,000,000 gallons of wine, of all kinds. Of this very considerable glassful, only a small proportion was imported wine. All the rest—let us be conservative and say 96 per cent.—was made in the United States, of American grapes. So during the past few years, our American vineyards and wineries have been doing fairly well, even though the wines of Europe have been skimming the cream off the market.

For those humble folk who have always been the chief mainstay of our American vine-growers—working-class Italian-Americans mostly—this year's vintage won't be much different from its predecessors. They will keep right on getting their Barbera, their Barberone, their Gragnano, from California, just as they always have, in casks or by the gallon—good, honest, rough red wines which are wholly lacking in pretension, cheap to buy, rarely more than a year old, and as essential to the Mediterranean diet as *pasta* and olive-oil.

One of the incidental effects of the war has been to cut off entirely the supply of wines from Europe. A few bottles still come in from Spain and Portugal. You can buy good South American wines. But no red and white wines from the vast Bordeaux district, no Burgundies, no Champagnes, none of those lovely white wines from the valleys of the Rhine and the Moselle, no stout reds from the valley of the Rhone—none of these now reach our shores.

TRUE, most retailers still have some odds and ends around. But the importers and the shippers are receiving no new shipments of these French wines. And this year when the last few bottles leave the nearly-empty cellars of the retailers, the American wine-drinker is going to have to choose between American (North or South) wines and no wine at all.

As a matter of fact, the more discerning American wine-drinkers—and now I speak not of those who are content merely with ordinary wines, but of those who require a good bottle and know what they are about—have made their choice. It has ceased to be smart to look down one's nose at a bottle of American wine. In the connoisseur, the old arrogance is being replaced by a spirit of honest, and somewhat abashed, inquiry. Your connoisseur is now willing—as he rarely was in the past—to judge an American wine on its merits, not as an imitation, but as a wine with characteristics which may be good, or may be bad, but are undeniably its own. And he is discovering that, among the vast and confusing array, there are a good many American wines which can be pronounced well worth tasting, a few which can honestly be called fine.

Wine-merchants who have always specialized in the better wines are breaking the habits of years and speaking of American wines without wincing. Bravely, if a bit sheepishly, they begin to discuss "the nose" of a well-aged Napa Valley Cabernet, to speak flatteringly of a good, round, fruity Grignolino from Kern County, to recommend a delightfully fresh little wine from the Finger Lakes.

WELL, what about it? Are American wines good wines? If so, what are the best of them? And how does the eager wine-drinker, who knows his way around a European wine-list, but knows nothing whatever of viticultural America, proceed to pick and choose among all those strangers?

First, it is important to make a distinction which is too frequently disregarded by the casual wine-drinker—namely, the distinction between ordinary wines and fine wines. Certain grapes can not possibly, and are never expected to, produce anything but an *ordinaire*. It is such *ordinaire*—wholesome, good to taste, capable of improving any wineless meal—that is habitually drunk by users of wine the world over.

I know the proprietor of a certain château near Bordeaux. Does he drink the fine wine of his château with every meal? Not at all! His customary wine is a fresh little *rosé* grown in a corner of his vineyard. This wine lacks distinction, perhaps, but it wears well. It provides a basis by which he is better able to judge, and appreciate, the quality of fine wines than he would be if fine wines were all he ever drank.

Now the point is that in California, as in the world's other great viticultural regions, most of the grapes grown are kinds which yield only ordinary wine. Most of this is very good *ordinaire*—better, on the average, than that which one used to drink in the restaurants of France, and much better than most of those "enchanting little wines" which returning travellers were always claiming to have encountered in out-of-the-way spots.

Unfortunately, there is in America, occasionally, a mistaken effort to make ordinary wine seem what it isn't—to dress it in fancy togs and make a fuss over it. The cause of American wines would be greatly helped if these wines were sold frankly for what they are. An ordinary wine, sold as such, is an agreeable beverage; an ordinary wine, sold as a fine wine, infuriates, but does not deceive, the person who bought it, and does the cause of American wines a grave disservice. (Cont'd on page 122)

Lord Beaverbrook

He is impish, energetic, and capable —trouble-shooter for Britain— and his jobs are a list of her crises

By Howard Whitman

Of all the bundles for Britain that have ever crossed the Atlantic Ocean, none has done more to sustain the heartbeat of the British Commonwealth of Nations than a wiry little bundle of a man with a large, round head, who went from Canada to London to seek his fortune more than three decades ago. Today he is Lord Beaverbrook. But many yesterdays ago he was Max Aitken, a gnomish, yet fiery creature out of the Canadian woods.

Most people know Lord Beaverbrook as one of Britain's press barons, owner of three London newspapers, including the behemothian *Daily Express*. They know, too, of his progression through the British war cabinet. The nature of his jobs—Minister of Aircraft Production, then Minister of State, and then Minister of Supply—has run a close parallel to the nature of England's crises. And when anything important happens, now, in England, Beaverbrook is almost sure to be on the spot—as he was at the historic sea-meeting of the President of the United States with Prime Minister Churchill.

While the Empire has cried, "Thumbs up," Beaverbrook has personified the thumb itself, which, as in the story of the little Dutch boy, has been thrust into the hole in the dike and prevented the deluge. Winston Churchill has left no doubt that Beaverbrook is his trusty thumb, capable of being shoved into any leaking aperture when the dike seems threatened. This is the same Lord Beaverbrook, impish, playful, unpredictable little man, who was once the Number One Isolationist in all England.

In ravaged London, he works assiduously at his cabinet job, averaging about sixteen hours a day. His three headquarters are his office in Whitehall; the Savoy Hotel; and Cherkley Court, his seven-hundred-and-fifty-acre place in Surrey, twenty-five miles from town. (There used to be a fourth, his big London house, called Stornaway House, but this was destroyed by enemy bombing.)

All the office equipment he needs is in his spacious head, with the exception of a covey of telephones and a dictaphone. At Cherkley, he has a telephone attached to his bathtub, and others at convenient points in the arbours and shrubbery of his gardens. At any moment, he is likely to reach into a clump of spiræa and slightly modify the fortunes of war.

Beaverbrook's large, black limousine usually starts down the road for Cherkley at eight P.M., and he is there in an hour, fairly safe from night raiders and ready to hold evening office hours with cabinet ministers, war experts, industrialists, or with British representatives in New York or Washington via transatlantic telephone.

At cabinet meetings, Beaverbrook is bored. At the outset of the war, he developed a trick of drifting out the door when one of his colleagues was orating at the other end of the room. Churchill scuttled the stunt, however, by placing Lord Beaverbrook in a corner by the fireplace, from which it was impossible to slip out undetected.

For diversion in a grim world, Beaverbrook turns gratefully to American movies, particularly those starring Marlene Dietrich. He has seen Miss Dietrich in "Destry Rides Again" twenty-seven times. He continues to show the film occasionally in his private projection-room at Cherkley, sometimes throwing it on the screen two and three times successively as a punishment for guests whose conversation becomes boring. Especially appealing to Beaverbrook were Miss Dietrich's song, "See What the Boys in the Back Room Will Have," and her use of the old American bromide, "high, wide, and handsome." It may not have been purely fortuitous that, in his speech to the United States last March, Lord Beaverbrook said that the Hurricane and Spitfire had been improved "until now these airplanes ride high, wide, and handsome." Later, in the speech, he said, "To whom must praise be given? It is to the boys in the back rooms."

Cherkley, in addition to its private theatre, has a private clinic and a private radio station. In the early days of radio, Beaverbrook carried a miniature receiving set on a cord around his neck, like an amulet. Any new gadget is sure to find him among its earliest admirers. His country place has an entire room filled with devices which are designed to cure, or relieve asthma.

Asthma plays a strange rôle in Beaverbrook's life. He has suffered from it, or pretended to, for years. Some of his intimates whisper that it is nothing but a "psychic prop" which he uses as an excuse for frequent travels by airplane, for trips to Arizona, or vacations in the West Indies. It has been noted that whenever boredom seizes him, he coincidently develops asthma and is off to the ends of the earth. When there is hard work to be done, asthma never puts in an appearance. Since the war started hardly a wheeze has emanated from His Lordship.

In November, 1936, Beaverbrook started on an asthma trip to Arizona. The *Bremen*, on which he sailed to New York, docked at (Continued on page 116)

PHOTOGRAPH BY BLACK STAR

LORD BEAVERBROOK—Britain's Number Two Man

HORST

DAY-LENGTH DAZZLE

All this dazzle is a day-length dress—a peplum-dress entirely of black sequins. Admittedly sophisticated, undeniably sirenish, it's the most formal thing to dine and dance in—short of a long skirt. To do it justice, keep all accessories black save these glowing jewels from Black, Starr and Gorham. Dress from Saks-Fifth Avenue

TWINKLING BLACK

Above: Another brilliant suit timed for these times. Ankle-length dress and jacket of black Celanese rayon—jet buttons, glittering pockets. Add a jet snood. Jewels by Black, Starr and Gorham. Corday's "Jet" perfume. Kalmour suit; $49.95. Milgrim

Left: Shiny sequins sewn on the tunic...more sequins massed on the belt. A day-length dress to dine in, dance in when He is in uniform. Add black fox hat, muff. Wool jersey and rayon dress; about $40. Best; Neiman-Marcus; Kaufmann's, Pittsburgh

UNDER TWENTY...THE GIRL,

HORST

MISS CYNTHIA BOISSEVAIN

THE CLOTHES, THE PRICE-TAGS

On these two pages—
three dresses for
autumn's young times,
each dress
costing under $20

NEWEST shop to join the special-section-for-the-young-movement is Henri Bendel, with the "Young-Timers" room. It's dedicated to the slim of figure—young sizes 10 to 18. To the slim of purse—for many of its fine plums fall, neatly, into the Under-Twenty price bracket.

We photographed three of these prizes on a girl who is under twenty—Miss Cynthia Boissevain, pretty blond daughter of Mrs. Carroll Boissevain. An American girl, brought up in Europe and in Mexico, she has the same clothes-likings as her young compatriots. The quick eye for hand-span waists. The enthusiasm for really full skirts, so pretty with long, slender legs.

These three dresses are entirely according to young specifications. They all have snug bodices, the requisite waist-smallness and skirt-wideness. Taken together, these three make a sound basis for an autumn wardrobe. There's the simple black crêpe, endlessly wearable for tea-dancing, don't-dress evenings, anything urban. The bright wool, very Dirndl, for football games. The dream dress, for the Persian Room or any Assembly. And all three are shining samples of what the U. S. A.'s daughters can do, in the interest of a varied wardrobe, with a $20 bill.

Right, top: Miss Boissevain in a go-everywhere dress of black Duplex rayon crêpe—with that favourite young full skirt, snug bodice. Her hat—black Tingona lamb

Right: A stadium-bound wool dress, worn here by Miss Boissevain. Blue jersey for the figure-following top. Red-and-blue jersey for the wide and handsome skirt

Opposite page: Dropped sleeves, heart-shaped neck, a waltzing skirt for this dress of pink rayon slipper satin. Nice additions—black snood, gloves. At Henri Bendel

BASQUE-WAISTED BLACK CRÊPE, WORN BY MISS BOISSEVAIN. HENRI BENDEL

MISS BOISSEVAIN IN BRIGHT WOOL FROM HENRI BENDEL'S "YOUNG-TIMERS" SHOP

You can find Quality Street on The Avenue—or on Main Street. The trick is to recognize it

By Caroline King Duer

"General excellence" is how the dictionary describes it, and that's a good enough definition. But, to be more particular, quality suggests integrity, intrinsic worth, inward and outward beauty, suitability, and distinction. This is true of conduct, of manners, of speech, of apparel, of every surrounding of daily life. Genuineness and care are in quality's background. Words must not be slipshod. Manners must show real consideration, plus the polish of long training. Character and conduct go back to the very well-springs of courage, common sense, and courtesy.

Speaking, however, as we wish to do in this article, of the *fabrics*, rather than the *fabric*, of life, the substance of quality is not at all impossible to recognize by anybody in these days of mass education, but it must depend upon a discriminating taste, and if we have not that taste we should be prepared to pay someone who has, if we want it exercised on our behalf.

If we have it, if we possess the Seeing Eye, we can trust our own judgment. We may, for instance, be able to pick out, from a variety of shops, admirable, inexpensive gowns of different kinds for our all-the-year wardrobe. (Heaven knows how few to-day can spend lavishly!) But we should have the sense to realize which have quality—the quality of good material, of simplicity in cut, of suitability in colour, of unpretentious construction—and which have the vulgarity of an elaborateness badly conceived and worse executed.

The great dressmaking houses are not incapable of presenting an occasional unattractive model, but they have the advantage of being artists, or being in a position to employ artists, who design well, and of controlling cutters and fitters who are experts in their lines. They can also select stuffs of real worth. Therefore, their elaborateness—if they are elaborate—is quite beautiful in material and detail, and has a quality which no poor fabric, hastily thrown together in imitation, can attain. It may be said, also, that their simplicity, when they choose to be simple, is exquisite. In fact, to be free to go to a master couturier, of either sex, with that confidence in his or her opinion which long experience gives, is a joy we might wish the angels, if their garments permitted them any variety. Long may the great houses wave! And long may those who have the wherewithal to go to them, who help support the enormous numbers of employees dependent upon them, continue to do so. The world would suffer if their quality were destroyed. And we should suffer, we not so prosperous individuals, if some of their glamour were not reflected in the windows of the shops where we deal.

The great thing for us is to cultivate our taste, to teach ourselves to know excellence when we see it, and to refuse all poor substitutes for grandeurs we can't afford. The extreme of fashion, where it is genuine and suitable, is to be envied, certainly, but never cheaply copied. And, thank goodness, there is no need for anyone with sense and a flair for clothes, or accessories in living, to err in this way. The neediest of us can show discrimination in all that we buy to-day. The big bazaars of America, even if they can not discount entirely what they call "the bad-taste trade," have an amazing amount of wonderful merchandise to choose from. True, they must regiment it for the masses, but the individually-minded people, who know what they want, can almost always find it, or something near it. The fault is theirs if, wearying of the enormous quantity of articles on display, they select at last without discretion.

Where choice is easier, as in shops carrying furs only, or dresses, or hats, or shoes; in those making négligés, or underlinen, or gloves, or bags; in those limited to house furnishings, silver, china, glass, or any of the pleasant surroundings of pomp and vanity which make life rich and colourful—the one that deals with the highest quality will always be the shop we long to bless with our custom. We like to have experts in art wait upon our every whim, with the certainty that whenever they controvert us it will be for our own good. In a changing world this mayn't last, but, while it does, let us—when we have the means—enjoy it.

But yet there's something adventurous in pitting pennies and wits against a more general market, in finding our quality among its quantity, and when we have discovered an article, well designed, well made, and suitable to its intended use, don't we go our homeward way rejoicing, even if we do miss some touch of superlative genius, the careful carelessness of perfect workmanship?

"Ladies and gentlemen," said Buffalo Bill once, when shooting at glass balls as he galloped round the ring, "this may look terrible easy, but it's dreadful hard," and so, in the near future of universal upheaval, may be our search for quality.

BLACK WITH BROWN (opposite)

Cinnamon-brown tweed with an affinity for black—black for the skirt, black braid pockets on the jacket of this suit, an original design by Falkenstein. Hat; Lilly Daché. Flato jewels. Match your scarf with Peggy Sage's "Rhubarb" nail polish

PHOTOGRAPH BY HORST

Brown with Black

Monotone in Wild Plum
RRTonché

Rx Colour—in strong doses

All about the external application of colour in your autumn clothes

Rx To be taken with black

Test the reaction of black with all the colour elements. An all-black suit with a fuchsia blouse or a fuchsia ribbon at the throat. (Fuchsia being this season's colour cure-all.) Or with a pair of tomato-red gloves. Or with a giant purple bag and fuchsia gloves. Start out as if for an all-black costume, and then ring in a saffron-yellow skirt.

Try the tonic effect of a black fur coat over an orange-red suit, or a green one. Top off, say, a caracal coat with a deep beret of snow-white lamb. Toss back a black jacket and reveal a petunia-pink lining. Toss back a petunia-pink jacket and reveal a black satin lining. And, in the country air, try black—a black sweater under a loud tweed suit; or a bright jacket over black slacks and a black sweater.

Rx To be taken with brown

Brown is exactly what the doctor ordered for many a woman, this year. An all-brown costume with one bright flash—as, a nut-brown suit with a tomato-red bag. Or a caramel-brown costume worn with brown furs, illuminated with yellow gloves. An American Beauty hat with a taupe jersey suit. A lime suède hat with a brown sports suit.

Try brown compounded with black—a tobacco-brown suit bound with black braid, worn with a black hat and gloves. Brown compounded with purple—ageless formula—as, brown skirt, blouse, and accessories with a purple jacket and hat. Brown compounded with vanilla-beige—brown dress and accessories; vanilla-beige coat. With a beaver coat—a pale blue dress and hat. With mink—a jewel-toned dress and velvet hat, topaz or pigeon-blood ruby.

MONOTONE IN WILD BLACK PLUM (opposite)

Wild plum, black plum, biggest plum of the season when you wear it top-to-toe, as here. More details on page 119. First: Jacket and dress of soft wool; a Fox-Brownie design. Velours hat by Garfunkel. Newton Elkin shoes. Second: Jacket and skirt of Hockanum wool by Frank Gallant. Felt hat by Stylepark. Coblentz calf bag. Suits and accessories from Lord and Taylor; Marshall Field

Rx Colour capsules

Try the potency of colour in small doses. Shots-in-the-arm with your simple black day dresses: blush-pink gloves wrinkled above your elbows. Or a harlequin necklace, three-strands—one side purple, one side green. Or a giant fuchsia bag. With your black dinner-dress: a black fox muff with a fuchsia bow. Or a triangular green jersey scarf dripping pink and purple sequins. Or black dinner Oxfords laced with emerald satin. Or a green ostrich muff. Or bright green or fuchsia nylon stockings.

Stimulating with white hair: a fuchsia scarf—no prettier contrast. Or a pale blue velvet hat, brown suit.

To be applied to the extremities, in the country: bright cotton mesh stockings. Scarlet ones with grey-and-red tweed. Or Kelly-green ones, with heather tweed.

Rx To be taken at night

Look up that stimulant, white with black. Take equal parts of each—a white satin skirt with a black jersey top. A black sequinned sweater over a white skirt. A white wool cape over a black dinner-sheath. With these, a hypodermic of colour—a turquoise hair-ornament; fuchsia sandals.

Pour yourself a straight dose of black. Pour yourself into a glove-tight, pre-war satin sheath, or a street-length paillette dress. Follow with all-black accessories. To be taken with dinner—a coral dress stirred up with turquoise-green gloves. Late at night, a black taffeta dress bisected with pale blue velvet. And do try the alchemy of a draped gold dinner-dress topped with a magnanimously full coat of royal-purple wool.

POISON. Don't, don't

Above all, avoid taking an overdose of colour. Colours can be bright as you like, but injudicious mixtures can be fatal. Don't take dated colour prescriptions—try, instead, a red suit with a pink blouse; an orange suit with royal-blue gloves. Beware of bright suits unless beautifully made—workmanship shows. One whopping dose of any given brilliant colour is enough at one time—don't try to repeat it anywhere else. (Exception—the case of the deliberate monotone costume.) Stay away from concoctions all of muddy colours. Don't mix colour with a black pailletted dress—glitter's enough. And stay far from that most lethal-to-looks poison, having too many accessories in the same bright colour.

Inside Story....

TONI FRISSELL

The photographs on these two pages were made in the newly-opened Coty salon at Rockefeller Center in New York City. The baroque décor was designed by Dorothy Draper, the decorator

Toss back one of this season's coats or jackets, and ten to one there's a newsworthy lining. It may be fur. It may be fabric. Inevitably, it's a surprise element. Above, left: Grey squirrel-bellies line a black tweed greatcoat—faced also with red wool. Under it, a black wool suit. Philip Mangone designs. Black felt-and-chenille hat.

Above: When this taupe wool coat flips open, a claret lining shows. The coat tops a claret blouse; a taupe tweed skirt. Louise Barnes Gallagher design. Both suits, and Jeanne Tête hats: Bonwit Teller; Marshall Field. I. Magnin

All about Linings

Above: Another chapter in 1941's lining-contrast story is based on the compatibility of wine-red and navy-blue. You'll unfasten the lozenge buttons of this wine-red wool coat, to show the navy-blue lining. Or hang the coat over your shoulders—the navy-blue dress beneath is the lining's colour-duplicate. Or toss the coat over the back of your chair, to make a frame for you.

Costume designed by Germaine Monteil. With it, a new head-covering hat by Jeanne Tête—a cardinal's pill-box of blue felt. Suit and hat: Bonwit Teller; Ransohoffs

Above, right: This is a case of a lining that's heard more than it's seen. Rustly black silk taffeta lines (and stiffens) the peplum of the black wool jacket. More black taffeta makes the yoke of the dress beneath. All told, the sort of beautifully simple costume that makes a perfect basis for an all-black costume.

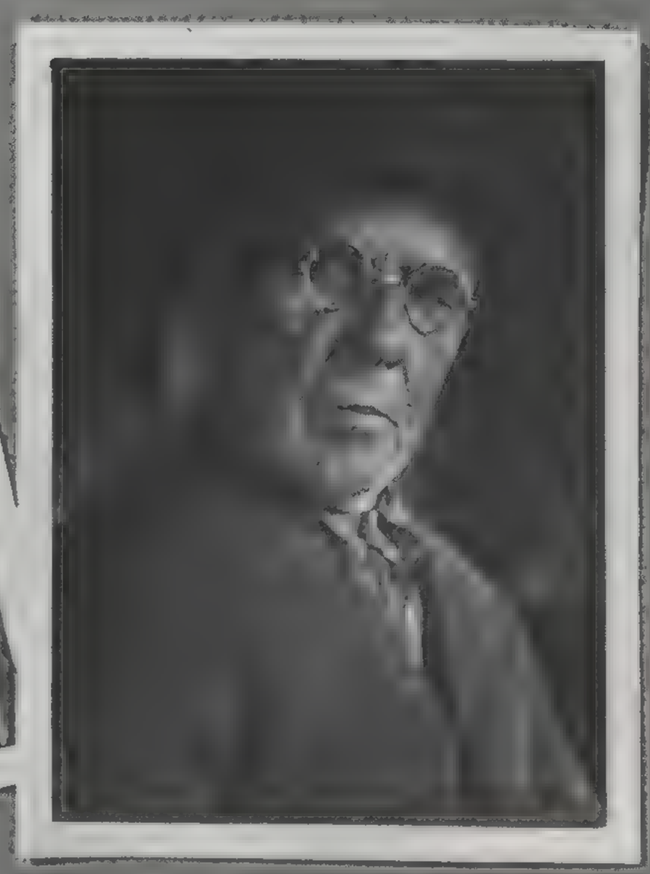
With it goes a black pill-box dropping a sweep of cowl drapery—and you yourself might add your prize sheer black silk stockings. Germaine Monteil costume, Jeanne Tête hat: from Bonwit Teller; Bullock's-Wilshire

"I'd like to buy some of that breakfast food they been talkin' about on the radio." "We can't carry it any more, it sells too fast."

"If we go to war, I'm coming up here to Vermont, buy a farm, and forget the world."

" 'Twon't do you much good, son, very shortly after United States goes to war, Vermont'll be in it, too."

"What's he talkin' about?"



"He don't say."

"Nice little town you have, lived here all your life?"

"Not yet, Mister."

"Nice lot of sheep up there on the hill, Pop, 'bout ready for shearing, ain't they?"

"'Pears so, from this side."

"Them graves you been digging, Arnold, they ain't long enough, or wide enough, or deep enough." "Wal . . . you ain't heard of nobody gettin' out of 'em, have you?"

HIGH-HEARTED, tough-minded, and stiff-necked, Vermonters in their hill state have a hilly Yankee humour, engaging and sharp. Although the tight-lipped sayings here were all heard in Vermont, some of them will be recognized as the cherished native jokes of other states. Collected by Keith Jennison, whose great-grandfathers settled in small, white-steepled Vermont towns, these photographs and stories are part of his forthcoming book, *Vermont Is Where You Find It*. Distilled Americana.

Dear Mother, We were torpedoed - the baby and I

[EDITOR'S NOTE: This extraordinary letter, untouched except for the deletion of a few personal references, was written by an Englishwoman, Janette Bankoff, to her mother. Factually and almost without emotion, the writer describes the sinking, on December 14, 1940, of the liner *Western Prince,* on which she and her four-months-old daughter were travelling home to England from New York last winter. The writer is twenty-one, married to a brilliant Harley Street surgeon, George Bankoff, who is head of one of the great London hospitals and has written many books—medical books under his own name, detective stories, and a Book-of-the-Month, *The Healing Knife,* under a pen-name. His hospital, incidentally, was bombed recently, and he was thrown, with his bed, from the second floor to the street, landing completely unhurt.

When Mrs. Bankoff was in New York, just before the *Western Prince* sailed, she worked at Bundles for Britain. The money she received for this letter was sent by Vogue, at her request, to the British Merchant Navy Club.]

DEAR Mother: The trip passed quite pleasantly until midnight on Friday the thirteenth. We had had first-aid lectures and were all sitting up toasting the end of that superstitiously unfortunate day, saying that it was all right now since we had got through the day and nothing had happened. This must have been our undoing because six hours later we were torpedoed.

I was just giving Alexandra her six o'clock, morning bottle when there came out of the stillness a thud and crash and sort of scrapy noise, and an awful smell. I knew at once what had happened and immediately started flinging on the clothes I had left handy: brown skirt, three jerseys, check jacket and fur coat, and two pairs of oversocks. The stewardess poked her head in at this juncture and just asked, "Are you ready?"

I had dressed the baby, who, by the way, was unconcernedly continuing her bottle, and put her in her box, thanking God that I had brought it. The box, let me explain, which is now famous in England, was a travelling dog-box which I had got in New York in case such a thing should happen. I had painted BABY with care on it. I had a pillow on the bottom and her little white one at the head, and her pram cover. It was all prepared, also a bag of her food and my passport and money. So all I had to do was to put her in her sleeping-bag and wrap the two blankets and eiderdown around her, put her in, and shut the box. A seaman came down just as I had her in, and I asked him what had happened, and he said, "She's got it, it's hard to believe." So he carried the baby up, and I put on my coat, forgot my bag and life-belt, and followed.

He was out of sight when I reached the top of the stairs, and when I got to the last stairs leading to the right-hand side of the deck where I was meant to go, I saw water rising on them and thought that perhaps they were not able to use those lifeboats, so went out on the left side and asked. Everything was very calm, and I heard some of the sailors whistling. They told me that the other side was all right, so I rushed back, fearing that the baby might be gone without me, and found my lifeboat lowered half-way down the water, with baby in it, so I climbed over the rail and jumped, landing on top of a couple of people, but none the worse for wear.

WELL, they got all the lifeboats away within twenty minutes of the torpedo, which was very lucky because there was a strong sea running and it was dark, and they pulled quickly away from the side of the ship until we were about half a mile away. Then we waited to spot the other boats, as the biggest thing is to keep together so that when another ship comes to pick you up, you have not all spread and got completely lost.

It was bitterly cold, and every few minutes we ran into squalls of hail, and it was hard work for the men to keep the boat headed into the wind to avoid getting swamped by the huge waves. You have no idea how large ocean waves seem from the lowly position of a lifeboat. It seemed impossible that we could get over the tops. They were like walls of water bearing down on us. But we did. Every one was frightfully seasick, including most of the sailors and the baby, who cried for two periods in the beginning, and then was silent for the rest of the time.

I had her box half on my knee and half on the knee of the man next-door. On my right shoulder, there was one of the night watchmen, who had been wounded, leaning with all his weight on me. After about an hour, as the ship had not yet sunk, we began to hope that we might get back on her, when suddenly there was another explosion and a roar of flame. (Continued on page 120)

MOTHER-AND-DAUGHTER COATS (opposite)

Something very appealing about a scale-model beside grown-up fashion. To wit—this classic greatcoat of tan Teddy Bear Cloth, photographed in mother-and-daughter versions on Mrs. Forbes and her small girl. The coat, lined with brown wool, is $39.95, full-size; $19.95, tiny size. Peck and Peck

KARGER

Mrs. Alexander C. Forbes and her daughter, Sandra

Hats with a look of Dash

DOWN-IN-BACK BERET of black felt, for a nice hair-line. Felt tassels tie in front. From Annas'

INFLATED BERET of black felt over half your hair; scarf over rest. Franklin Simon

PAGE-BOY PILL-BOX of black velvet, rhinestone-buckled. Black fringe like a Florentine lad's sleek hair covers all your own. From Hattie Carnegie

SCARLET TWEED BERET—wear alone or with the black braid snood. Sally Victor has this

BLACK PERSIAN LAMB CHECHIA, tall and handsome; ribbon streamer. Bergdorf Goodman

PETUNIA-PINK VELVET HAT—becoming shade; side trimming of cut velvet. Rose Saphire

BLACK VELVET HAT with tassels, a chenille mesh halo framing your head. Erik of Paris

RAWLINGS

DUCK-BILL HAT of black plush with gracious lines, a fine mist of veil. Janet-Fifth Avenue

BLACK FELT SAUCER set serenely on your brow; pink feathers over ears. Fred Lacome

PINK-AND-PURPLE PILL-BOX of silk velvet —draped for *summa* flattery. At Braagaard

Hats with a look of Dignity

BLACK JERSEY WITH TAFFETA

...More taste than money

Herewith—an idea that's both decorative and dollar-stretching. It's a day-and-night wardrobe—six pieces altogether—that can lead about nine lives. Own it all, or parts thereof, and do your own juggling. Fabric—black wool jersey and silk-and-rayon taffeta. Best; L. S. Ayres

Right: Dine at home in these two pieces. Jersey slacks with a wide sash; taffeta blouse. Together; $35. Wear the blouse, too, with the day and evening skirts opposite

Opposite, first: A suit for any day, all day—morning or afternoon. Jersey dirndl skirt, jacket lined with taffeta. Together; $35. Switch jacket to slacks or dinner-skirt

Opposite, second: Dine in or out in these two pieces. Snug jersey bodice. Flaring taffeta skirt with a sash. Together; $39.95. Add the day jacket, too. All: Best; L. S. Ayres

RAWLINGS

RAWLINGS

CUT FOR FUN

Designs for Dressmaking

You or your dressmaker can cut you a 1941 figure—with this simple dress. Deep armholes, inserted belt, gathered skirt—they add up to a favourite autumn silhouette. You might have it of natural-coloured wool and rabbit's-hair jersey—as here. Try nut-brown accessories. No. 9195, "Easy-to-Make"; designed for sizes 12 to 20 (30 to 38)

BACK VIEWS ON PAGE 115

You or your dressmaker can cut years off your looks—with this gentle, slimming tunic-dress. Long-line blouse, simple silhouette, parade of buttons—they add up to a two-piece dress for a woman of poise and dignity. Here, it's of tawny-gold velveteen—fine with heavy gold jewellery. No. 9189; designed for sizes 12 to 20 (30 to 38); and 40

CUT THE YEARS

Designs for Dressmaking

For the not-so-slender not-so-tall— fashions under $50.

You who wish that you were a shade taller, a bit thinner at the waist, take cheer. Not all of the handsome new clothes are designed for the willowy. Here: four formulæ for your half-size figures—planned to make you look taller, thinner, and younger. All of these dresses (in sizes from 16½ to 22½) and hats, and accessories, are at Altman's.

LEFT TO RIGHT. First: An afternoon dress made of black rayon crêpe—with black rayon velvet used for the sleeves and for a long gilet effect in the front. The two-textured effect seems to break up your lines. $39.95. Big black felt beret.

Second: Soft, fitted jacket and dress made of Hockanum's amethyst-coloured wool, with trapunto embroidery down the front and on the shoulders of the jacket. The skirt is slimming. $49.95. The purple felt hat adds to your height.

Third: On a dress of grey-blue Crown Tested rayon crêpe, a yoke of silver Jacquard puff lamé. The lamé runs down the shoulders and the bracelet-length sleeves. The soft, low neck-line, all in favour of your face and grace. $39.95.

Fourth: A casual dress, cannily cut. It's of grey-blue wool, opening at the throat to a low, flattering V-line. Under the V, a cerise gilet that buttons up to the neck. $39.95. A grey felt Breton sports high-flying feathers—brown and beige ones.

Smouldering TABU—sultry—heady on the skin, but even more disturbing on gowns or furs, where it stays for days—even weeks!

Known the world over as the perfume that seems to never quite leave whatever it touches. If you became a TABU cultist Abroad, rejoice that now you can obtain your TABU here . . . $30 . . . the cologne $5

. . . also other sizes of both.

Dana

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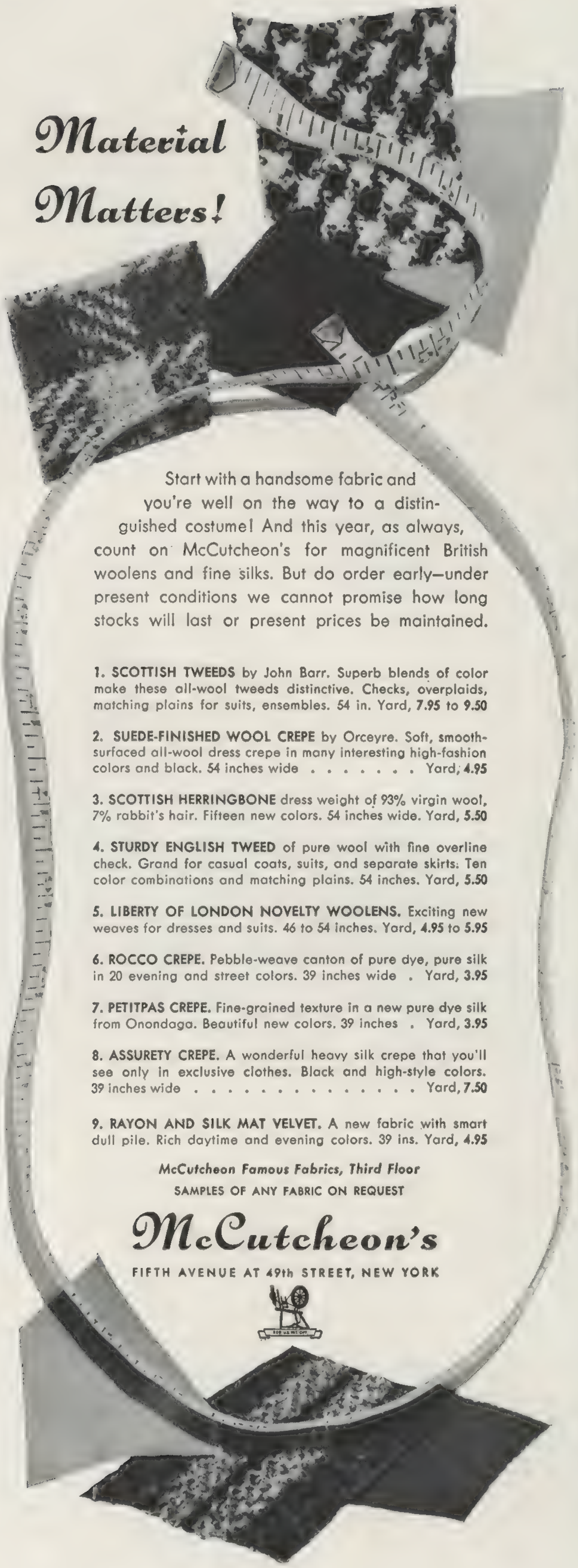
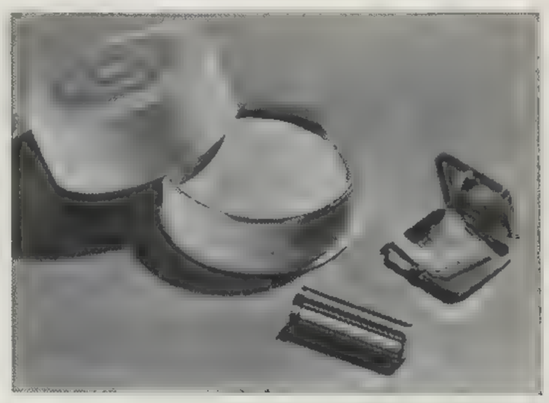


DISCOVERIES IN BEAUTY

WELL, at *last*. There's a new perfume on the market in a simple apothecary's bottle—the idea being that you should love this scent, "Number Nine," for itself alone, rather than any cut crystal which comes along with it. Perfect for you if you love a full-blown scent and your own favourite bottle or atomizer. This warm and spicy flower scent has been created especially for Bergdorf Goodman.



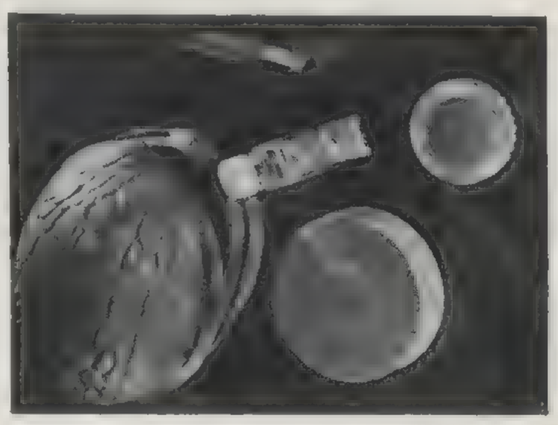
To wear with your vivid new clothes, or to dramatize an all-black costume; Lucien Lelong's new "Indiscrete" make-up. Lipstick and rouge are of a sharp cyclamen-red, a little short of violent. The powder has the same tone subtly incorporated in it. The rouge comes in an extremely flat gold-coloured disk, taking up almost no pocketbook space. Saks-Fifth Avenue.

There's everything but false finger-nails in the new, compact manicure kit which goes by the title of "Patriot Reticule." The patriot part comes from the fact that the case is made of red, white, and blue striped faille, and has a spread eagle for a clasp. As to the tools, they are shining and true, plated in gold—enough of them to make you feel professional and competent when repairing the nails. At Altman.

"Cobra," as a name for a very feminine perfume, might set you back for a few minutes. Pondering on this problem, we've decided that it's perfectly meet and right. You see, this is one of those perfumes which changes its character slyly to conform with the personality of the person who is wearing it. In general, it has a certain tense, jungle-drums spirit that also lives up to the primitive title. It's made by the famous perfume house of Weil. You may buy your bottle at Bonwit Teller.

Mary Dunhill's new group of four fresh new "Personalized Colognes" is so called because the squarish, gilt-topped bottles have three panel indentations, into which are set your gold-coloured metal initials, in block letters. Simple and handsome, and the scents are delightful. "White Hyacinth," especially, has an "It's always springtime" air that's appealing. At Lord and Taylor.

Neither rain nor hail nor sleet nor snow can keep your hands from being smooth and pretty, if you take proper care of them. With this in mind, Wrisley has created a "Four Seasons' Lotion" to care for them in any kind of weather. At Altman.



Dorothy Gray has created a brown-tinged red make-up to harmonize with this season's beiges and browns. Powder, cream rouge, nail polish, and lipstick come in a "Nut-Brown Red" tone. Don't worry, you won't look like a gipsy—just interesting. See it sketched on page 81. It comes in a "walnut shell." At Lord and Taylor.

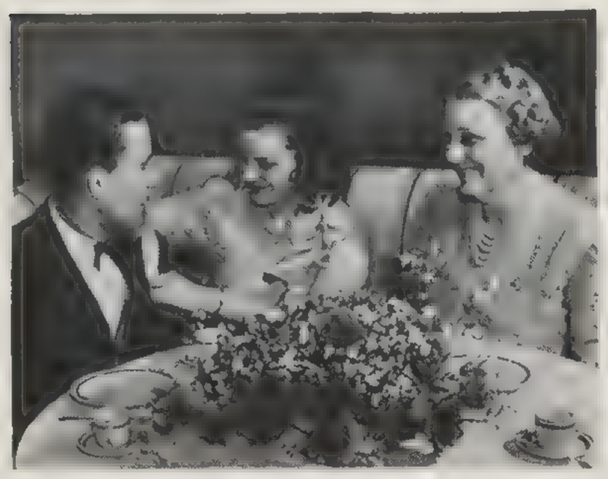
VOGUE STUDIOS

She's ENGAGED! She's Lovely! She uses Pond's!

HELEN HENDRICKS JONES
of the well-known Atlanta family

HER ENGAGEMENT to Patman Moore Dobbins was announced on August 3rd. She is a true Southern beauty, with exquisite petal-soft skin. Pond's Cold Cream helps her keep her soft-smooth complexion. "I love Pond's," she says. "It's so silky-soft."

Another Pond's Bride-to-be!



HELEN, HER FIANCÉ, HER MOTHER at a dinner given in Helen's honor. Mrs. Jones, who, like her daughter, was a lovely and popular Atlanta debutante, says it's like living her own engagement parties over again!

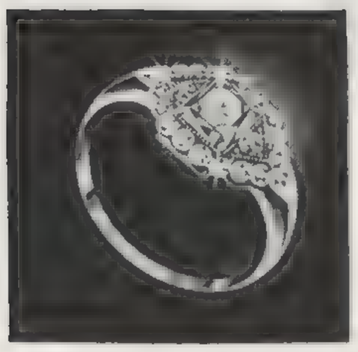
See what Helen's SOFT-SMOOTH Glamour Care will do for *your* skin

1. Helen *SLATHERS* her face thick with silky-soft Pond's Cold Cream—pats it in for all she's worth to soften and release dirt and old make-up. Then "tissues" off.

2. Helen *RINSES* with *lots more* Pond's Cold Cream. She says this helps to keep her skin soft and smooth, and cleans off every last smitch of soil. She "tissues" off again.

Do this yourself. Then *look* at your clean, dewy-fresh face! *Touch* your cheek—so much softer, smoother!

Use Pond's Cold Cream this way every night—for daytime clean-ups, too—and you'll know why *so many more women and girls use Pond's than any other face cream at any price!* Buy Pond's Cold Cream *today*—at any beauty counter. Five popular-priced sizes. The most economical—the lovely *big* jars.



Helen's ring is unusual—a clear-white diamond set in platinum, encircled by an ellipse of smaller diamonds.

INVITATIONS TO HELEN'S WEDDING are being eagerly awaited by Atlanta society. Daughter of Mr. and Mrs. Winfield Payne Jones, of Atlanta's fashionable "North" side, Helen's complexion is lovely as the gardenias in her Southern garden.

"Ever since I've been using Pond's Cold Cream to cleanse and soften my skin, people keep telling me how nice it looks," Helen says. "The first compliment Pat paid me was about my complexion. He said it 'looked sweet as peaches and cream.'" *It's no accident so many thousands of engaged girls use Pond's!*

POND'S GIRLS BELONG TO CUPID

Send this ROMANCE Coupon TODAY

POND'S, Dept. 11-CJ, Clinton, Conn.

Please send me quickly a generous sample of Pond's SOFT-SMOOTH Glamour Cold Cream, used by so many lovely engaged girls and by society beauties like Mrs. Nicholas Ridgely du Pont and Mrs. John Jacob Astor. Also samples of Pond's Vanishing Cream, Pond's *new* Dry Skin Cream, 6 shades Pond's *new* Face Powder, 5 shades Pond's "LIPS." I enclose 10¢ for postage and packing.

*Name*_____

*Address*_____

(Offer good in U. S. only)

BEGIN WITH BLACK . . . the first essential for Fall, this date dress of dramatic black. A Le Vine Original, superbly detailed. Subtly flattering, the long torso with front fullness, and the exquisite yoke and collar of tucked Marquisette edged in Venise. Fashioned of Crepe Miracle, a fabric distinctively Duplan, woven with Tubize Rayon. In black only. Sizes 10 to 20. Under $20.

At your favorite shop, or write

LOUIS LEVINE & SONS, CINCINNATI, O.

BEAUTY—CONTINUED

(Continued from page 80)

lineless to an extraordinary age if you never allow yourself the luxury of facial expression. But this means that your face shows as much charm as a preserved pear. Your facial discipline should be concentrated on discouraging damaging habits—frowning, pursing your lips, squinting, letting your mouth droop.

There are ways of exercising facial muscles to keep them firm. If your face has lost its firmness or is too fat, it can be exercised by special massage and refirmed or reduced accordingly.

Be gentle with your skin, for it needs more care than discipline. As you mature, lubricating creams become more necessary. An extraordinary new cream (fabulously expensive) is so rich in essential oils that twenty-minute applications, three times a week, will show marked and happy results. The very best way to use lubricating cream is to put it on and then relax for an hour—preferably in a dark room, with your feet higher than your head. As you grow older, and your circulation less vigorous, you need to change the blood in your face by lying with your head down and feet up for a few minutes every day. It makes the skin tingle and feel more alive.

RELAXATION has an almost magical effect on your skin. The most expensive and exotic skin specialist in New York gives treatments in blackened rooms, in complete silence. A famous Russian beauty, who admits to being fifty-five, lies in a still, dark room for an hour before she dresses for dinner.

Care for Neck, Hands, and Hair

That you can tell a woman's age by her neck or her hands is a fallacious idea—at least, if the woman has always cared for her hands and neck. The greatest insurance against a double chin and sagging neck is good posture. You must learn to stretch the back muscles of your neck, from which under chin muscles are suspended, like a hammock. The longer the back muscles, the tighter the hammock is drawn, the less sag there is in your neck.

There are several good exercises for firming the neck. The skin on your neck has to stretch more than that on your face, and, therefore, needs more lubrication. Cream it generously before resting, and before your bath. After the bath, use a softening lotion —just as you do for your hands. An excellent new special neck cream has camphor in it—feels cool and fresh, and disappears into the skin. You can use it in the dayime, as well as at night.

Hands need constant care, if they're to appear young and beautiful. No gardening without gloves. No violent sunburning. In fact, no over-exposure to any of the elements. Learn the merits of thin cotton stocking gloves. Work in them, sleep in them, sail in them. Have your hands massaged. Use a special cream masque. Keep your nails impeccable, and not extremely long or dark.

The colour of your hair changes with years, whether it grows grey or not. Blond hair darkens, red hair fades, and dark hair loses much of its brilliance. You can avert these changes by discreet tinting—as natural a beauty process as rouging against paleness. When grey strands appear, you can blend them with your hair by tinting or dyeing. But don't try to cover the grey hairs entirely. It's more flattering not to have the hair a solid colour.

At the first appearance of grey hair, make up your mind whether you'll treat it as an asset or an enemy. Silver-grey hairs are attractive on a blond head. Grey or white streaks in black hair are proverbially handsome. But the in-between-shades of brown do look forlorn when sprinkled with grey. Instead of struggling through the "mousy" stages of greying, you might dye your hair its original brown until you've turned definitely grey.

Remember that black-dyed hair is very hard-looking against a not too young face. Grey hair and white hair are beautiful, but need constant care. They must be impeccably groomed, must not be allowed to yellow, can not stand much permanent waving, and are generally prettier if cut short rather than long. And if you've ever seen a mature woman, crowned with rigid curls, you'll understand why soft waves are much more attractive.

VICTORY RED ···—*A new lipstick*

Elizabeth Arden

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L'Origan for your golden moments . . . Coty

Talc 50¢ • Dusting Powder $1. • Vanity $1. • "Air-Spun" Powder $1. • Perfume $9.75 to $1.

Sachet $1. • Bath Salts $1. • "Informal Fragrance" $2.95, $1.75, $1.

A NEW perfume pleasure! From L'Origan, the perfume made "for golden moments," Coty has woven an entire new fragrance scheme: lovely accessories to fill your all-day beauty needs; all presented in a design like golden flame. Have more golden moments in your life!

Visit COTY FIFTH AVENUE, Rockefeller Center, New York.

SHOES FOR MONOTONE COSTUMES

BLACK SUÈDE—to go with sheerest black stockings. High-heeled, front-tucked, perfect with café-black dresses. At Frank Brothers

WINE-RED CALF—to complete a one-colour costume in wine-red. Little-girl shoe, very polishable. Palter DeLiso shoe; at Bonwit Teller

OLIVE-GREEN ALLIGATOR—to go with green stockings and suit. Hand-sewn opera pump; new narrower toe. An Urbanite; Bonwit Teller

RUST CALF—to go with rust stockings, town or country tweeds. Polishable Oxford with a "Bootmaker" finish. Lord and Taylor has this

BROWN SUÈDE—to go with sheer dark brown stockings, brown silk dresses. Piped with kidskin; straight-back heel. From Andrew Geller

VOGUE STUDIOS—HONEYMAN

fur to treasure

PERSIAN BROADTAIL

In long experience, we have never found this fur so light and yielding, have never before been able to achieve silhouettes of such soft slim figure flattery. Its high lustre and fine rivulet moiré markings distinguish this as an "occasion" fur. Yet it is extremely durable. A coat of these skins is something to prize for years.

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Cover it up!

Cover your head with your hat...so only a frame of hair is left to light your face. It's the new look for hats. And in Stetson's workrooms, sure hands are interpreting this high fashion so that it flatters everyone. At better stores.

CLIPPER:
Back, down on your head with tiny baby bonnet tucks. Smart suède banding.

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Also Made in Canada

VOGUE'S 7th PRIX de PARIS

CONTEST RULES

Here's your chance to step straight from college into a career! First prize in Vogue's Prix de Paris is a year's position on Vogue's fashion staff. Second prize is six months as a feature writer. Cash prizes will be awarded for the five best articles submitted. In addition, Honourable Mentions will be awarded to contestants whose papers show unusual merit. Enter the contest today!

1. Each entrant must be a member of the graduating class of 1942 in a United States college or university which grants a recognized A.B. or B.S. degree.

2. Each entrant must fill out an entrance blank. These blanks may be mailed immediately, or with the answers to the first quiz, not later than November 20th. It is not necessary to be a subscriber to Vogue to enter the contest.

3. The contest will consist of two parts: first, a series of 4 quizzes to be answered by all entrants; second, an article which only those entrants who receive passing marks on the 4 quizzes are eligible to submit.

4. Each quiz will consist of 8 questions from which the entrant may select 4 to answer. Of these 8 questions, 4 will be based on fashion features, and 4 on non-fashion features, such as music, art, literature, theatre, etc.

5. The first quiz of the series, based on the October 1st and 15th issues, will be published in the November 1st issue of Vogue. The succeeding quizzes will appear in the issues of December 1, January 1 and March 1. Save your copies of Vogue until the end of the contest; you will need them for reference.

6. Answers to each quiz must be mailed on or before the 20th of the month in which the quiz appears.

7. Papers will be graded on these points:
(a) Clear and vivid writing
(b) Originality of ideas
(c) Fashion knowledge derived from a study of Vogue
(d) General information

8. Entrants will be required to send answers to all 4 quizzes. Only those who receive passing marks in the quizzes will be eligible to submit an article in competition for the major prizes and Honourable Mentions. Entrants will be notified on or before April 1st if they are eligible to submit an article.

9. Subjects for articles will be announced in the March 15 and April 1 issues. Articles must not exceed 1500 words and must be mailed not later than April 20th.

10. All quiz papers and articles must be typewritten in double space on one side of the page. The name and college of the contestant must appear on every page. Papers will not be returned at the end of the contest.

11. The judges of the contest will be the Editors of Vogue. Their decision will be final.

12. The winners of the Prix de Paris will be announced on or about June 1, 1942.

Suddenly . .

Miss America is the Busiest of Women . .

She knits. Drives. Flies. Folds parachutes. Learns air-code signalling, community feeding. Helena Rubinstein, herself one of the busiest of women, knows that these women have *no time* for long, complicated beauty care. Knows, too, they never needed Beauty more than now. For a parched, summer-dried, weatherbeaten skin she recommends this streamlined five-point treatment . . two famous, faithful creams . . three dramatic make-up essentials that take no longer than putting on your hat, that will keep busy Miss America—superbly, confidently beautiful from now on!

Make Over a Faded, After-Summer Tan with WAKE-UP CREAM! Sets your complexion to tingling brightly. Time-saving note: let Wake-Up Cream give you a glowing face treatment while you're in your tub! 1.00, 2.25.

Keep Your Skin Smooth and Soft with PASTEURIZED FACE CREAM. Ideal time-saving, one-cream beauty treatment: cleanses, soothes, smooths, the right consistency for massage. A superb cream that deserves its vast reputation. Special blends for dry and oily skins. 1.00 to 4.50.

No More "Powder-Puffing!" TOWN AND COUNTRY MAKE-UP FILM is the exquisite, pearly base that covers tiny blemishes, freckles. Makes face powder stay for hours! 1.00, 1.50. Helena Rubinstein's POWDER is so finely milled it's like a soft, clinging perfumed mist! 1.00, 1.50, 3.50.

Lasting Lipsticks. Helena Rubinstein's lipsticks are famous for their wonderful velvety texture, superb colors: choose APPLE RED if you're a brunette, RICO RED if you're golden blond, RED VELVET—dramatic evening shade. 1.00, 1.50.

helena rubinstein

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HARRIS TWEED

HAND WOVEN
Harris Tweed
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The following is the definition of Harris Tweed as accepted by the British Government Board of Trade:—"*'Harris Tweed' means a Tweed made from pure virgin wool produced in Scotland, spun, dyed and finished in the Outer Hebrides and hand-woven by the Islanders at their own homes in the Islands of Lewis, Harris, Uist, Barra and their several purtenances and all known as the Outer Hebrides.*"

★

LOOK FOR THE MARK ON THE CLOTH
LOOK FOR THE LABEL ON THE GARMENT.

The Harris Tweed Association, Ltd., 10, Old Jewry, London, E. C. 2, England

THE BROMFIELDS

(Continued

When the spring came, and the snows melted, it was even better than we had imagined, for the woods were full of wild-flowers, trillium and spring beauties, and bloodroot, and dog-tooth violets, and the swamps and marshes were yellow with marsh marigold; and there were acres upon acres of good land.

Then came the matter of the house. Using the old house as a base, we set about planning a big Ohio farmhouse. The North of Ohio was the Western Reserve, and the Firelands, and was settled by people from Connecticut and Massachusetts; and the South, by people from Virginia, who brought with them the architectural taste of their time and homelands. Through most of Ohio runs the mark of the Thomas Jefferson Greek Revival.

So we asked Louis Lamoreux, an architect of great knowledge and taste, who also by great good luck wanted to build the house we wanted, to help us. I. T. Fary of the Cleveland Museum, who is an authority on Ohio and Thomas Jefferson architecture, gave us all sorts of advice and pointers, and the plans grew.

Eventually, the outside of the house became a kind of museum of Ohio architectural detail. For instance, the east entrance trelliswork is from the Ezra Nicholson house in Lakewood; the west entrance door-frame from the F. O. Treat house in Geauga County; the pilasters, and the sunburst over the main entrance of a design most elaborate and elegant, executed simply by the woodworkers of Twinsburg, are from the famous Taft house in Cincinnati. All these details came from the same period of late eighteenth and early nineteenth century, and all are dominated by a sense of the Jefferson Greek Revival.

We had a great deal of fun and excitement over the inside of the house. Sometimes—not very often, I must admit—I even miss the planning of it. We decided that each member of the family, including the youngest child, should plan and decorate his or her own room, and the decision of the common rooms was arrived at by a kind of family soviet, which included the architect. The dining-room and living-room became vague, nostalgic copies of the same rooms in the ruined house in France. This was partly through homesickness, and partly because most of our furniture was French, having been by a miracle of good luck brought back before the Germans and Senegalese moved in, and we had to provide a proper background for it. The soviet ran up against very little disagreement, as we all like clear, definite colour, without too much going on, and could spend the rest of our lives without ever looking at an Oriental rug.

The hall, living-room, and dining-room run clear through the house, in French fashion, and the long French windows in the living-room open onto the veranda in front, looking over the pastures, where the cows and horses are feeding, and the big barn with its Gothic gables and windows, which, as in all genuine farms, is close to the house.

Jimmy Reynolds, who stayed with us even before the house was finished, painted a screen for my husband's room, which is just this view, framed by the wrought-iron columns on the veranda. The two big dogs, Rex and Prince, and one of the spaniels, are in the foreground; down the hill are the cattle wading in Schweitger's creek, and the three riding horses, Tex, Tony, and Red (who is twenty-two and still spry) are standing together in a true Reynolds conversation piece.

The hall, which is many people's favourite part of the house, is large enough to be used as a music-room. It is pure Thomas Jefferson, balanced and formal, having twin stairways carpeted in ruby-red, with niches in which are copies of the Houdon busts of Lafayette and Jefferson. This because the whole family has spent a long part of its life in France, and because, on both sides, we have always belonged to the Democratic Party, and have been admirers of Thomas Jefferson.

The sitting-room is a cosy farm room, where it is possible to relax in any sort and condition of farm clothes. The curtains

LIVE IN OHIO

from page 75)

are white, with red chintz ruffles, and the wall-paper is patterned with red raspberries. At each end of the dining-room are big bay-windows, filled with plants, which are set in wrought-iron plant-stands, designed by my sister-in-law, Ruby Ross Wood, and which are exactly the right shape and size. It is lovely in winter to look through them, and out on to the snow. From my sister-in-law, too, comes the mirror, over the sideboard, framed in a design of white shells hanging against the baroque green walls, and combining, with our plaster shell lighting fixtures and over-doors, to give one the sensation of being in some legendary baroque setting somewhere in Austria or Sweden.

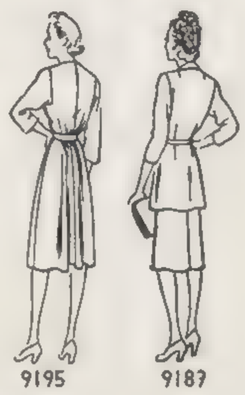
The farm itself is a working farm, not in the remotest sense a "gentleman's" or "city farm." We live on it the year round, and my husband and Max Drake, his partner and farm manager, have established it, with the idea of working out a number of theories—that the old abundant farm life of our forefathers is quite possible today, in terms of electrification and mechanization—that a cooperative farm is not only a practical, social expedient, but a sound business venture, as well. (That is already being proved.) It has become a Government demonstration farm in the field of soil conservation, and a kind of experiment station in trying out things which neighbouring farms in Ohio are sometimes reluctant to attempt. We have a rule in these experiments—that we attempt nothing which our neighbours can not afford.

THE house is built to be used not only by the family, but, from time to time, by the community itself. We have a large basement which can be used as a meeting-hall, with a big fireplace at one end and plenty of room. Here the Farm Bureau, The Junior Chamber of Commerce of Mansfield, The Pleasant Valley Community Society, The Farm Cooperative, and countless other organizations hold their meetings. This summer, we have had at picnics, at the playground on the hill behind our house, the Lutheran Ministers Association, the graduating class of the Senior High School, the graduating class of the Junior High (of which our daughter, Hope, was a member), The Mansfield Garden Club, The Fish and Game Protective Organization, and a half a dozen other organizations. The climax was a night carnival for the British War Relief, with a thousand guests, which bought a rolling kitchen and left some cash over, as well. On the farm live thirty-three men, women, and children, whose living comes from the place.

It is a very happy kind of place, and a happy kind of house, and our friends come and go, making for us the kind of life we have always wished for. Every once in a while, I am asked in a confidential tone, "But don't you get lonely out there in the country, Mrs. Bromfield?" The answer is, "Just spend a day at the Farm, any day, and you will see just how lonely we can get."

DESIGNS FOR DRESSMAKING

These are the back views of the Vogue Designs for Dressmaking shown on pages 102 and 103. No. 9195, "Easy-to-Make," is designed for sizes 12 to 20 (30 to 38). No. 9189 is designed for 12 to 20 (30 to 38) and 40.



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Let your Spirits Sing

WORTH
JE REVIENS
(I WILL RETURN)
Perfume
and
Eau de Cologne

WORTH knowing WORTH remembering

LORD BEAVERBROOK,

(Continued

eight-thirty in the morning, and by twilight he returned aboard to sail back across the Atlantic that very evening. Impishly, he told reporters that the ocean trip relieved his asthma so markedly that he had decided to shuttle back and forth.

The truth of the matter was that Edward VIII. had summoned Beaverbrook to London. The drama of amour and abdication was drawing to a climax, and the good offices of Beaverbrook, one of Edward's closest friends, were requested. It has been said that the two drank innumerable Scotch-and-sodas and stayed up until dawn together in vain hopes of finding a way out.

As the crisis reached its height, Beaverbrook stood up openly as Edward's champion. He gently chided the Archbishop of Canterbury and said it would serve him right if Edward changed churches. "And if he does change, I hope he becomes a Presbyterian," he pouted, being a Presbyterian himself. He refused to be shocked by Mrs. Simpson's divorces, declaring that the Common People obtain divorces, and anything good enough for the Common People is good enough for the King.

For deep down beneath *Debrett* and his asthma, Beaverbrook is a sorry aristocrat. He is Max Aitken of the Canadian hinterland. And Max Aitken being a baron is about as superfluous as a kangaroo having a pogo-stick. He boasts noisily that his paternal grandfather was a farm labourer in Scotland. In his youth, Beaverbrook washed medicine bottles for a chemist for $1 a week, and he boasts about that, too. Later in life, when he ventured into horse-racing, at great loss to his pocketbook, he summed up his views on aristocracy with the words, "I always distrusted pedigrees, and, after buying the best yearlings on the market, I distrust them more than ever. If a man has brains and a horse can run, I don't care who their grandfathers were."

The horse-racing interlude, in 1927, was another of Beaverbrook's many flights from boredom. It showed him up as a very bad prophet, which he is. After losing some $500,000, he sold out his stables, ridding himself of one horse named Miracle for a price of $900. Shortly thereafter, Miracle won a $56,000 stake. In far more important regards, Beaverbrook has displayed his talent for bad prophecies. He picked Frank Gannett for President of the United States in 1940.

On the war itself, Beaverbrook made his most inadequate prophecies. In 1938, he ordered his *Daily Express* to run large head-lines, day after day, proclaiming, "Britain will not be involved in a European war this year, or next year either." As late as August 10, 1939, twenty-two days before the outbreak of war, he arrived in Canada and said, "I do not think there will be a war. If I did, I would not be here."

He is more cautious with his prophecies now. The week after he gave a dinner for Wendell Willkie in London, he told his friends, "I dined with the next President of the United States last week." When they asked, "Who, Willkie?" he carefully replied, "I also dined with Harry Hopkins."

Beaverbrook is sixty-two years old, a widower. Lady Beaverbrook, the daughter of a Canadian general, died fourteen years ago, leaving him with their two sons and a daughter. He was born in Maple, Ontario, sixth son of an impecunious Scots parson, and he bore the full name William Maxwell Aitken, though "Max" was all any one called him.

In addition to washing medicine bottles, his early years were devoted to selling sewing-machines, working as secretary to Richard Bedford Bennett, who later became Canada's prime minister, and founding a small country newspaper, which failed miserably. Later he sold insurance.

Finance, with its elements of risk and caprice, finally became his métier. He plunged into it by serving as middleman in the merger of two country banks. Mergers appealed to him. Canada then had need of expansion, was ripe for consolidations. Max Aitken merged scores of small concerns, emerging in each

BRITISH TROUBLE-SHOOTER

from page 84)

case with a plump commission for himself. By his twenty-eighth birthday, he had engineered one of the largest mergers that the Dominion had ever seen. From anæmic companies which were always fighting among themselves, he formed the $37,500,000 Canada Cement Co., Ltd., and almost overnight the price of cement rose from fifty cents to one dollar a bag.

In 1910, having rounded out a fortune of $5,000,000, thirty-one-year-old Max Aitken set his cap for politics and went to England. Bonar Law, who, like Max, was the son of a Scotch Presbyterian pastor and a native of Canada, became his friend and mentor, to the end that Max found himself standing for Parliament before his first year in England had run its course.

A TORY candidate, he astounded Bonar Law and the entire coterie of old conservatives by winning his seat from Ashton-under-Lyne, a fractious industrial stronghold which ordinarily whipped the Tories to a frazzle. Reward came a year later, when the sword of knighthood tapped Max Aitken and transformed him into Sir Max. In the Parliamentary debates of those days, one of the new knight's most formidable opponents was a young firebrand of the Liberal Party named Winston Churchill. Each kept a constant eye on the other.

One August day, in 1914, Sir Max dropped in at the Admiralty to chat with Churchill, who was then First Lord. He found the First Lord and Mrs. Churchill in the midst of a bridge game and began to kibitz politely. After a time, a messenger entered with a locked dispatch-box. Churchill took a key from his pocket and opened it, removing a small slip of paper. "Germany has declared war on Russia," he laconically announced. He asked Sir Max to finish playing the hand, which Sir Max did, while Churchill went out to mobilize the British Navy. Perhaps neither Sir Max nor Churchill dreamed that on June 22, 1941, the dispatch-box would contain a similar message.

On the surface, Sir Max was a minor figure in World War I. He was sent to Flanders as an "eye-witness" with the Canadian forces, and later became Canada's representative at General Headquarters. In the last year of the war, he was edged into the Cabinet as Minister of Information. Backstage, however, he played a starring rôle.

ENGLAND found itself bogged down with the cumbersome, lumbering conservatism of Premier Asquith. Yet it seemed impossible to relieve the situation so long as Bonar Law, the Tory leader, and Lloyd George, the Liberal leader, were as far apart as Land's End and John o' Groat's. Remembering his talent for mergers, Sir Max began to machinate. Bringing the disgruntled opponents together at his country house, he made compromises, concessions, and allowances. He gave inducements, made offers, and drove bargains. A historic merger resulted. Asquith went out, and in came Lloyd George with his "Win the War" cabinet. At last, all England was pulling on the same rope.

But Sir Max was left dangling at the end of it. He had set his heart on the Board of Trade and was grievously disappointed when no post in the new cabinet was given him. It was as a consolation prize that he was elevated to a barony. He would much rather have headed the Board of Trade as Sir Max than be moved upstairs as Lord Beaverbrook.

When Lloyd George finally made him Minister of Information toward the close of the war, Beaverbrook was already turning his back on politics. The scent of inky Fleet Street had reached his nostrils. Beaverbrook bought the *Daily Express* in 1917 after Lord Northcliffe warned him, "You'll lose everything you have." The newspaper, moribund and debt-ridden, cost him only $85,000.

Beaverbrook moved into the top floor of the old *Express* building in Shoe Lane, moving a grand piano, a big desk, half a dozen telephones, some lounge chairs, some favourite classics, and four electric heaters in with him. There he lived for several months, nursing the newspaper with a (Continued on page 118)

LORD BEAVERBROOK

(Continued from page 117)

mother's ardour. Soon afterward he founded the *Sunday Express* and obtained the *Evening Standard*. By 1927, Beaverbrook's papers were the envy of Fleet Street. The *Daily Express* circulation was well over two million, and its profits were one million dollars a year. Satisfied, The Beaver, as his newspaper workers called him, locked up his office one day and told his editors, "I am leaving the *Daily Express* and never coming back. You young fellows must carry on. Make it a great newspaper, won't you?"

THEREAFTER, Lord Beaverbrook devoted full time to the cause closest to his heart—Isolation. He called it "Splendid Isolation," and prescribed it fervently as his nostrum for the ills of empire. Year after year he pleaded for the British Commonwealth of Nations to isolate itself from the imbroglios of Europe and to live splendidly unto itself. He preached Empire Free Trade from every hillock in England. Up to the very outbreak of war, Beaverbrook beseeched Britain to let the Continent stew in its own juices. He railed against the "warmongers," and scornfully referred to Churchill as a "busted flush."

Then war came. England expected that every man would do his duty, and Beaverbrook happened to be the kind of dynamo that could do the duties of a dozen men. Putting isolation in moth-balls, he rolled up his sleeves and went to work.

In eight months after his appointment as Minister of Aircraft Production, he tripled the British plane output. When manufacturers came to his office and showed him delivery schedules for three months in the future, he snapped, "In three months we won't be here unless we get more speed. I want to know how many planes I can get by tomorrow and the day after." Industrialists told him he was throwing production out of balance, and he thundered, "I don't want balanced production. I want to disbalance it. I want to produce planes quickly!"

BEAVERBROOK slashed red tape with the ardour of Saint George. Soon wings of the R.A.F. began to fleck the skies in formidable numbers. Beaverbrook's job was done; others could carry on. Transferred to the post of Minister of State, he stood beside Churchill as second in command during the critical months before Germany invaded Russia. Then the Russian campaign provided a breathing spell, in which Britain's war effort could be spurred on scores of fronts. A land army had to be equipped with tanks, guns, and weapons of every sort, to the full or superior strength of Hitler's panzers. Shipbuilding had to be accelerated, as did the production of heavy guns, coastal fortifications, and mobilized equipment. Britain called upon Beaverbrook once more. As Minister of Supply, the little man from Canada was given more red tape to cut, and more, many more, grueling hours to fight in what to him is the Battle of the British Empire.

For he is still Canadian. He still considers himself a bundle from abroad. "My treasure is in Canada, and there, too, is my heart," he wrote recently. "For more than thirty years, my work has been in England, but at no time has it been possible for me to identify myself completely with the life of the community. My part has been rather that of the observer, the onlooker, the friendly stranger."

VOGUE'S SHOPPING GUIDE TO AUTUMN SHOES

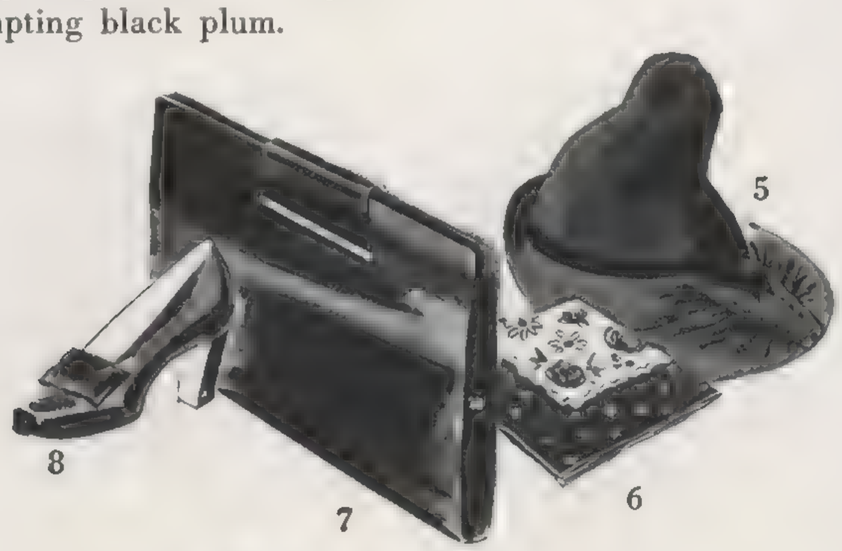
Vogue October 1—Autumn Shoe Issue—turns the spotlight on your toes. You'll see page after page of shoe originals, by America's master craftsmen, designed to call attention to a pretty foot. You'll learn where to buy these chic new shoes in shops across the country . . . how to plan an entire shoe wardrobe.

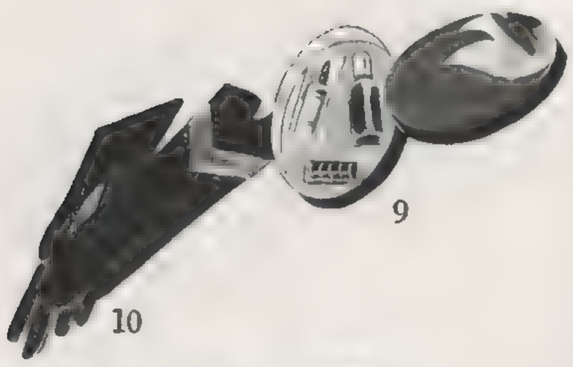
October 1 VOGUE, "Autumn Shoe Issue," out Sept. 25

MONOTONE IN WILD BLACK PLUM

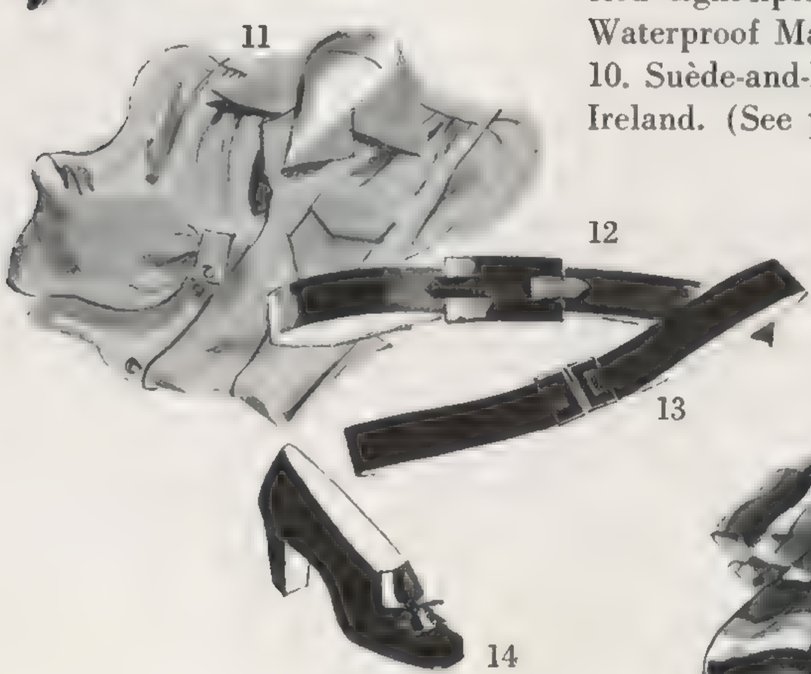
INDULGE in a costume the colour of a wild black plum. (We show two of them on page 92.) It's lovely with fair hair, dark hair, white hair—and lovely, too, with *more* wild plum. Right in line with the current love for all-one-shade ensembles, the members of the Colour Guild have co-operated in designing accessories in this rich, new, soft shade—everything from head to toe—proving again that a monotone costume is the opposite of monotonous.... All are at Lord and Taylor; Marshall Field.

1. Black plum and gilt beads for a long necklace, by Berjac.
2. Velvety cherries for your suit lapel; by Herman Plaut.
3. Curved-top suède bag (see it, too, on page 92), by Coblentz.
4. Long, long Ireland suède gloves, in tempting black plum.





5. High-crowned suède hat, black-plum colour; by Amrose.
6. Burmel pocket-handkerchief.
7. Coblentz's smooth calf bag.
8. Calf pump by Newton Elkin.
9. Helena Rubinstein's "Black Plum" make-up box, with "Orchid Red" light lipstick and nail groom; Waterproof Mascara.
10. Suède-and-kid glove, made by Ireland. (See page 92)



11. Silk shirt for a black-plum suit; by Sydney Berliner.
12. Smooth baby calf tailored belt.
13. Suède belt, gilt-trimmed. (Both belts by Criterion.)
14. Step-in shoe of suède and smooth calf, by Newton Elkin.
15. Echo scarf of multicolour striped silk—with black plum

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Step from these billows of pastel foam...a new woman! Restore your spirit with subtle tonic from undersea glades. Lie in a pool of perfumed vapors while taut nerves relax and skin-tones glow. Let your body revel in the adventure of the Xandra bath.

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POUDRE COLOGNE, 4-ounce bottle.....$1.75
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As individual as your calling card—

"DEAR MOTHER,

(Continued

She was gone in thirty-eight seconds. The submarine had waited to make sure that she sank and, seeing her still floating, loosed another torpedo, which ripped her bottom out.

The Captain blew the siren three times and went down with her; also a steward and the second mate, who had refused to leave the Captain. Later, he was picked up by a destroyer, while he was floating on a plank; also the ship's baker and butcher, who were on a raft. But a young couple on their honeymoon were lost. They had gone back to get some of their wedding presents and were never seen again. It had been her birthday the day before.

There were five open boats and a motor-boat, which had a cabin and wireless and kept sending out S.O.S. continually. I was thinking what a pity that the children had not been put in the motor-boat in shelter, and apparently the same thought occurred to the two other mothers, because they both said, after it had capsized, that it was a jolly good thing, after all, that we hadn't.

ANYHOW, we were there for eight hours, which really passed very quickly, although we were completely exhausted, and I felt if we did not get rescued soon that I could not stand any more; my back was raw from the side of the boat rubbing my cork lifebelt on my spine. We were sitting completely in water, and our legs were bruised and numb. The weight of the man and the baby to support, and being so sick, were very tiring.

Suddenly a man said, "Why, there's a ship," and we all came to life again and began to take a new interest. She came up, oh so slowly it seemed, and stopped about half a mile or so away. We had to row to get to her. It took us two hours against the sea, but at last we were alongside and discovered she was a freighter of two thousand tons bound for Florida.

The sea was getting rougher and rougher, and the sides of the rescue ship were one minute almost below us and the next miles above our heads. There was at first only a rope-ladder to climb up. When they saw that there were children, they got a big fish-basket; babies and women were stuck in, hauled up the side, tipped out onto a heap of coal, like overgrown clams.

It was here that the motor-boat came to disaster. It came alongside when the wave was high on the ship's side, and when the sea fell it was swamped and overturned by the discharge coming from the holes in the ship's side. Eleven crew and six passengers were lost. Some were trapped in the cabin, and others swept away, and the Hon. Scott, one of the Canadian Commission, came up between the two ships, and his head was crushed.

Well, there was only room for a crew of thirty on the freighter, and there were about one hundred and thirty-two of us picked up. There were five cabins, and we were given one, roughly the size of a double bed, in which eight of us lived for five days—the babies in a row on the filthy sheets of the bunk, and the rest of us taking it in turns to sit down on the seat. The heat was so great that our breath condensed on the iron bolts on the walls, and water dripped continually on us. The floor was awash with water that had got in in the gale.

Poor baby had no nappies, no bottle, and no food. Fortunately, there was tinned milk aboard, which baby had to drink mixed with awful-looking yellow water. I was at my wits end to find

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October 1 VOGUE, "Autumn Shoe Issue," out Sept. 25

WE WERE TORPEDOED"

from page 98)

some way to feed her. I tried with a spoon, but it gave her awful pains, and she screamed; so then I tried digging my finger in the milk and letting her suck, but she only got about an ounce in half an hour, so that was no good. Eventually, the doctor found a whisky bottle and an old eye-dropper. He cut off the end of the dropper, pinced it, and stuck it through a cork and put the cork in the bottle, and then we wound sticking-plaster round it all to keep it together, and managed very well with it.

We had real seaman's food, bully beef and salt biscuits and very sweet strong tea, and the five days beat anything yet for mental strain. There were gales, and we were pushed right up into the Arctic Circle. We saw five other small ships torpedoed near us and were warned to change course as a sub was lurking on our route. The day before we got in, four destroyers depth-charged a submarine a half-mile away and got it. We saw the oil patch.

All the time we knew that there were life-boats only for thirty, and if anything happened again it was useless to do anything. The seas were terrific. Coming in to Ponrock at night, we cut the corner of one of our mine-fields, and a mine scraped along the side of the ship as we tried to find the entrance.

It was all rather like a scene from a cinema. Every bit of floor was taken up by people sitting and lying (when lucky), and it was all rather fantastic. The watchman who was injured had an epileptic fit and lost his memory, and thought he was still on the *Western Prince* tied up in Liverpool. He kept trying to get out on the deck "to get some beer up the road." He had to be doped to be kept from walking overboard. If it had not been for the baby, I would have enjoyed the experience in a perverted way. Alexandra is absolutely none the worse for it.

P.S. Managed to save your pearls, my rings and fur coat.

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THE AMERICAN

(Continued

So if you believe, as I do, that there is a place on every table for wine that is something less than an elixir of rubies—a place, in short, for *ordinaire*—go to a merchant who is frank to admit that he isn't selling something "just as good as" Château Latour or Romanée Conti of a great year. Go to some Italian wine-merchant and ask his advice. He will show you the way to a sound California Barbera, or Zinfandel, or Gragnano—or perhaps it will be called Claret or Burgundy—which will please you well, and the price will be cheap enough to make you want wine with every meal.

But let me hasten to add that, in the United States, there are wines, also, which are far better than *vin ordinaire*. No huge quantity, to be sure; but a considerable number. As yet, not comparable to the very finest that Europe, in happier times, can provide: nothing comparable, say, to such great Burgundies as Le Clos de Vougeot and Le Montrachet, or to such clarets as Mouton-Rothschild and Latour, or to the best of the wines from the valleys of the Rhine and the Moselle. Yet a bit of careful searching among the better American wines will prove rewarding.

Choosing American Wines

How does one go about this search? Well, the first and most important thing to remember is that fine wines, as distinct from ordinary, are wines with definite personalities and characteristics of their own. They are made of certain specific kinds of grapes, grown in certain definite districts or regions. In the rapidly-being-forgotten time before Prohibition, it was the custom of certain reputable wine-merchants and superior grocers to do most of the searching for their customers—to keep an eye on the wineries and when they found something good to buy it young, in bulk, give it proper age and cellar treatment, and finally bottle it under some simple, conventional, and wholly meaningless label.

But that practice, though it still exists here and there today, has lately been giving ground (with strong encouragement from the Government) to the practice of bottling the best wines at the winery, even as a fine claret is always bottled at its own château, and of providing precise information on the label as to the variety of wine, the district where it was grown, and the vintage year.

This is an altogether sensible shift of practice. It helps to rescue our finest wines from a wholly undeserved anonymity. It is both humiliating and misleading to conceal a really top-notch California wine made, say, from the *Gamay* grape under some such generic name as "Burgundy." It isn't a Burgundy. It doesn't even resemble a Burgundy. It is itself alone, and has every right to sail under its own colours.

Just at present the whole situation as regards our wine names is in a state of transition from the old practice—which allowed any dry white wine to be labeled Rhine, Hock, Chablis, or Dry Sauterne indiscriminately; and which allowed the wines from a hundred different grape varieties, grown in a dozen distinct districts under wholly different conditions of soil and climate, to be hidden beneath the meaningless name of Claret. Thus you can't always be sure that an American wine under one of the old generic, and misleading, names is a bad wine; and you can't always be sure that a wine identified as to grape, district, and vintage year is a good one. But the situation improves steadily. And, by and large, you can assume that a wine which is painstakingly identified on the label is something of which its maker is rather proud.

So, if you want to undertake an intelligent tasting of American wines, it will be wise to concentrate for a few minutes on the following summary of our principal American grape-growing districts and the kinds of wine they produce.

California

California produces at least nine-tenths of our American wine, ranging from the crudest fortified and highly alcoholic sweet wine to table wines of top-notch quality. The largest of its grape-growing districts is the great Central Valley. The wines from this huge district—made chiefly around Fresno and Lodi—are

GRAPEVINE

from page 83)

generally *vins ordinaires*. The most important district for the person interested in fine table wines is that known generally as the Coast Counties. Here, in the valleys giving into San Francisco Bay —the Napa and Sonoma valleys chiefly—superb red wines, and some superb white wines, are made.

Smaller districts devoted to fine wines are located in the valleys of the coastal ranges south of San Francisco Bay: these districts, and particularly the Livermore Valley, are best known for their full, rich white wines. In southern California, quantities of wine are also made, most of it *vin ordinaire*.

It is a safe general rule that the red wines of California are better than the white. The best of these red wines are made from the following grape varieties (and you will find them so identified): *Cabernet*, the great grape from which all the fine Château-bottled clarets are made, which yields wine of fine quality, less delicate, but richer than most true Bordeaux red wines; *Gamay*, the grape of the Beaujolais region in France, which yields remarkably fruity and delicate wine in certain California vineyards; *Pinot Noir*, the grape of the Burgundy district in France, which in the California vineyards yields a wine much heavier than the true Burgundies, and quite different in bouquet, but frequently very fine; *Zinfandel*, a grape grown all over California, yielding very ordinary wine in the Central Valley, and fine wine in the Coast Counties; *Petit Sirah*, a grape from the Rhone Valley of France, which in California provides a stout, deeply coloured, and slightly astringent red wine of excellent quality; *Charbono, Mondeuse, Valdepenas, Freisa, Refosco, Grignolino, Tannat, Cot, Merlot, Petite Verdot*, rather sparsely planted, but yielding wines worth trying.

California White Wines

Though, in general, the climate of California is not as well suited to the growing of white wines as of red (it resembles Italy, Southern France, and Algeria in this respect), there are nevertheless certain white wines of definitely superior quality. Here are the names to look for: *Semillon*, a grape from the Sauternes district, yielding in California a wine rather resembling a French Graves in bouquet and flavour, being sometimes rich and sweet and sometimes dry; *Sauvignon Blanc*, another grape from the Sauternes district, yielding in California a full-bodied and highly aromatic pale-gold wine; *Riesling*, a name much abused in the past in California, but actually signifying the grape from which most of the true Rhine and Moselle wines are made (it should be understood that when grown in California the Riesling wine, though good, has little or no resemblance to true Rhine and Moselle wines); *Traminer*, a German and Alsatian grape, which yields a superior California wine not in the least resembling the Traminer wines of Germany and Alsace; *Sylvaner*, a minor German variety which has proved remarkably successful in California; *Pinot Chardonnay*, the grape of the true white Burgundies, but yielding wines of distinctly different character in California; *Pineau de la Loire, Trebbiano, Folle Blanche, Palomino*, all relatively scarce grapes producing wines worth investigating.

New York State

Though California produces the major proportion of American wine, there exist certain lesser wine-growing districts in the East. These produce two kinds of wine worth investigating: sparkling wine, and light white still wine. The remarkable thing about these lesser Eastern districts is that their wine is made from grape varieties having only a remote relationship to the kinds grown in California and in Europe: hybrids between our native American grapes and the European kinds. In consequence the wines of our Eastern districts present a range of aromas and flavours entirely different from those of both Californian and European wines.

New York is the most important of these "native" wine districts; and most of the vineyards are concentrated in the Finger Lakes District, on the lovely shores of (Continued on page 124)

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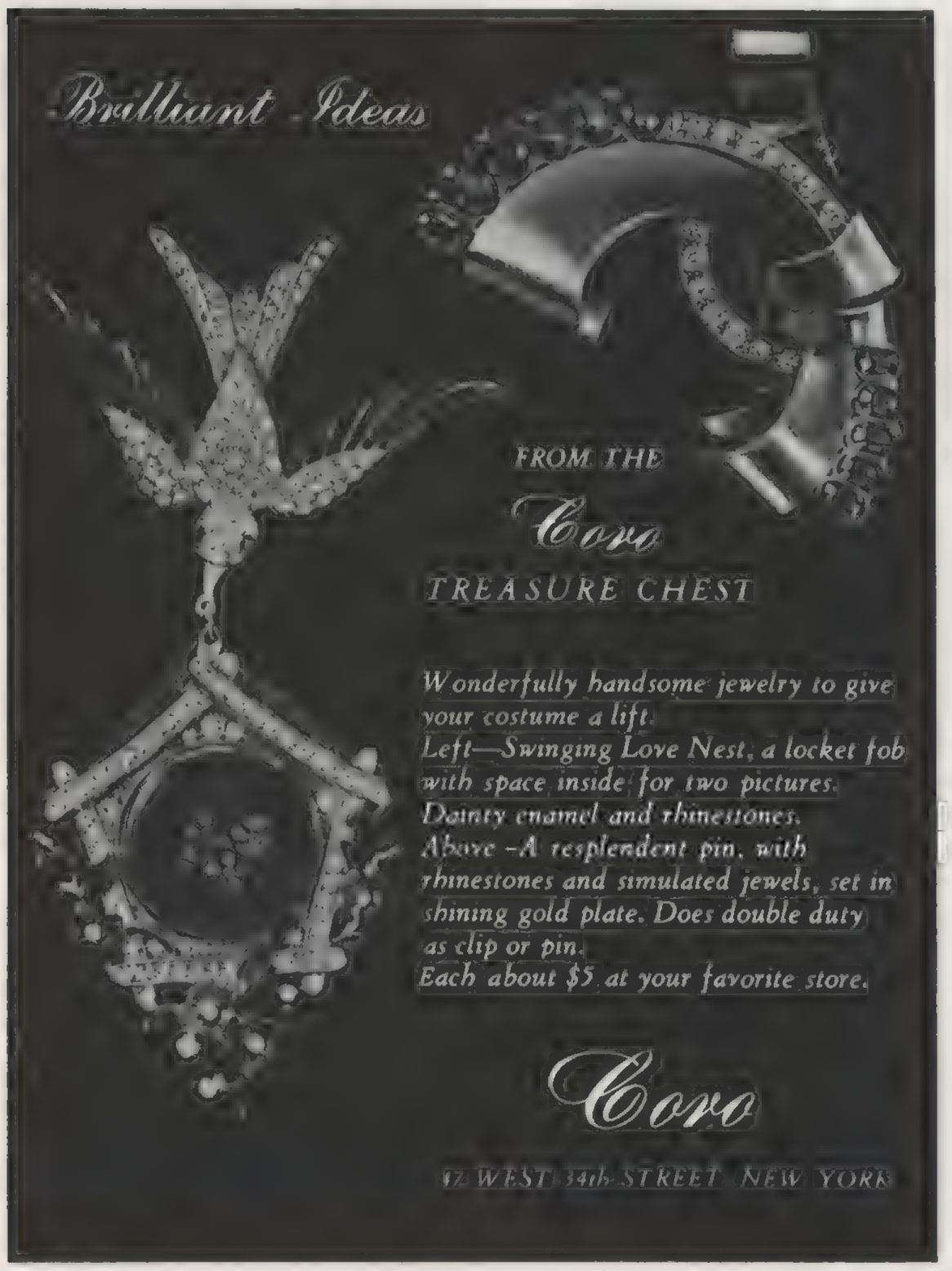

THE AMERICAN GRAPEVINE

(Continued from page 123)

Keuka and Canandaigua and Seneca Lakes. There such grapes as the *Delaware*, the *Elvira*, the *Iona*, the *Diamond*, and the *Dutchess* grow to perfection. Each has its distinct and unmistakable aroma, wholly defying description. As a class, they are all light in colour, light in body and in alcohol, delightfully fresh as to flavour.

These wines have a zest and a piquancy wholly their own; any one of these names on a bottle is worth your attention. It ought to be added that the sparkling wines, being blended of many varieties of grapes, lack the individuality, and variability, of character which one finds in the light still wines: the sparkling wines, however, can be very good indeed if you will make up your mind that they aren't going to resemble French Champagnes.

Ohio makes good table wines, too, mainly around Sandusky, the principal varieties being *Delaware* and *Catawba*. When you try *Catawba*, be sure that it is DRY *Catawba*, not sweet. A few good light dry wines are made, too, in the Hudson River Valley in Rockland County. In western Michigan, in southern Illinois, in Washington, in Missouri, and in the Piedmont section of Virginia around Charlottesville, small quantities of wines are likewise made from these unusual native grapes. But they stick close to home. In time, perhaps, they may be more generally available. And in time, perhaps, the list of our own regional wines will grow much longer than it is today.

Vermouths and Liqueurs

What of vermouths and liqueurs, both of which have, by tradition, been imported products? Shipments of both vermouth and liqueurs, from Europe, have been curtailed. Yet for amateurs of these, there is surely no reason for concern. Vermouth is, of course, nothing more nor less than an infusion of herbs in wine of suitable characteristics. The sweet Italian vermouths use muscat wines as a base. The dry French vermouths use the rather heavy, unctuous dry white wines which are produced in the Midi of France. As I remarked in my discussion of California wines, conditions in California greatly favour the production of just such wines. California muscat wines of good quality, and certain of California dry white wines, though of inferior quality for table use, are ideal for the manufacture of vermouth.

The difference between good vermouth and inferior vermouth lies mainly in the formula of the herbs with which the wine is infused. And these formulæ are secrets closely guarded by the great vermouth producers. Thus it is difficult to reproduce exactly any one of the well-known brands. However, the making of such infusions is as old as the making of wine itself; and the main ingredients are common knowledge: such things as calamus root, tonka beans, cinnamon, wormwood, iris root, and so on. There exist on the market at present dozens of varieties of American vermouth. Many of them are mediocre. Two or three of them are every bit as fine as the well-known foreign brands, though, naturally, their flavours differ somewhat.

In the matter of liqueurs, likewise, the secret of success lies mainly in the formulæ. A number of the great European liqueur houses have already established factories in the United States, where their liqueurs are being produced, liqueurs virtually identical with those formerly made in Europe. And in addition, there exist a number of American houses, many of them leaning for technical assistance on recent immigrants; and some of these are producing liqueurs of the traditional sorts—Apricot, Crème de Menthe, Kümmel, Crème de Cacao, Triple Sec, and so on—that need not fear comparison with imported liqueurs.

It is only in the field of liqueur brandies that the United States must put up with something far inferior. Fine brandies come from a happy combination of the proper grapes, the proper soil, the proper climate, skilful distillation, and age. So far, this combination has not been successfully reproduced in the United States. There is no reason why the United States should not, eventually, produce fine brandies. For the present, let us sadly admit that it does not.

AMERICAN COLLECTIONS

(Continued from page 52)

In spite of all the tumult and the shouting, there'll be sheer stockings in the most brilliant colours glowing beneath evening skirts. The stocking situation turns out to be less stringent than was at first supposed. Not all of fashion's needs are being requisitioned. So, for evening, you'll wear stockings and sandals dyed to match your dress—perhaps golden-yellow as on the cover of this issue. Bright nylon stockings to catch an admiring glance—purple stockings with petunia-pink sandals; stockings and shoes bright green.

So much for the old loves that are back. Here are some of this season's completely new loves:

An unbridled devotion to pink—all the way from pale blush-pinks to the intense petunia-pinks and throbbing fuchsias. You'll wear the brightest in solitary stabs—a hat, or gloves, or cape-lining, or bag. Or—such is the perversity of fashion—you'll wear a whole suit of petunia-pink, as a fine alternate for your day-length black 5 P.M. dress. Your sports tweeds might be a pink-and-purple plaid. Your greatcoat for autumn might be a brilliant Rio-rose. And, if you're grey-haired—you'll investigate the consummate flattery of a blush-pink satin hat or blush-pink gloves pulled over your black sleeves.

New loves—contrasting linings. A black jersey day suit lined with sibilant black taffeta, the contrast of two tones of black. (See page 101.) A flash of purple taffeta lining the sleeves of a black dress. Peplums lined with taffeta, to make them stand out crisply. And most exciting of all, a cape or a bulky greatcoat lined with a brilliant colour. A fur one lined with brilliant tweed. A cloth one lined with fur—say grey-and-white squirrel, nutria, Alaska Sealskin, or Hudson seal. Or...and why not?...a tweed coat lined with a contrasting lining of tweed, perhaps the wine-red wool coat, on page 95, with a blue lining.

New loves—bright suits. Much has been said about colour. But not too much. One bright suit is almost obligatory in a 1941 wardrobe. A warm gold one to wear with brown furs. A tomato-red one to wear with grey furs or leopard. For afternoon, bright purple wool and velvet, or an entire suit of pine-green velvet. For town, that distinguished shade of black plum—as becoming to the grey-haired as to the fair-haired. On page 93, we give you dozens of prescriptions for mixing colour—the finest kind of antidotes for dullness.

New love, in furs, Tasmanian Opossum. On page 42, you see a cape of this new grey-brown fur—a fur that is as light on you as it's light on your purse; a fur that will give you triple duty, in town, in the country, and at night. The young and not-so-young should investigate it.

New love—black lace—used in the most provocative ways. A pillow-muff and ruche of black lace—on which a solitary pink rose reposes—worn with a black afternoon dress, as we described earlier. Black lace cuffs on gloves. Black lace mittens—fingerless in the Victorian manner. Black lace tumbling down the back of a hat to impersonate a snood. A black lace boa. Or a large black hat, trimmed with one huge black velvet rose, and veiled with yards of black lace—a rendezvous hat if ever there was one.

New loves—new skirt lengths. No hide-bound rules govern the length of your skirt. Your new wardrobe is apt to have skirts in three or four different lengths. Full or flaring day skirts are usually quite short. Narrow day skirts often descend to mid-calf. Dinner-at-home skirts flip a few inches above the ankle—like a gipsy's. Restaurant-dinner skirts reach the ankles. And big-party dresses graze the floor.

New loves—bright cotton stockings. You may wear them at first out of necessity, but you'll wind up by wearing them for fun. Many a tweed country suit will profit by them. And many a town day suit can be lifted by them. They're a challenge to your imagination and resourcefulness—when you're plotting your wardrobe, take them into your plans.

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BOOKS

By Bettilu Porterfield

[EDITOR'S NOTE: The following article is one of five bought from college entries in Vogue's Prix de Paris contest. Bettilu Porterfield was born in Texas, grew up in England. While studying at Duke University, she found time to run (at a profit) her own book-store and to major in English, with honours. After reading her paper, "Books at War," one of Vogue's editors wrote on the margin, "Clear journalistic writing, well-documented. Would consider her in the first ten prospects." Another editor wrote "Ditto," under this verdict, and here is the article.]

STRANGE though it may seem to those of us watching the growing flood of war books, books frantically rushed to the bookshops before they are outmoded by the monstrous onrush of Hitler's tanks, World War One—or Part One, if you wish—produced little during its course that found its way into book-covers.

It seems at a first glance that historians of the period evaded noting war literature. Further research uncovers the fact that, outside of a certain "pep" literature, a "Let's go get 'em, boys" glorification of the heroics of the fine art of international murder, little reached print that survived the unveiling of the Unknown Soldier.

While the bands were playing through Lower Broadway, and cheering crowds hung from the ferry-boats following grinning A.E.F. transports nosing their way down the Hudson, and the tune "Over There" filled the days and nights, intellectuals decided it was little affair of theirs. They went quietly to ivory towers of indifference, or gathered in out-of-the-way places to ruminate on the machinations of munitions makers and international bankers.

THERE were a few American war correspondents who were sending pretty good copy for public consumption. But even in these well-done dispatches, there was a sense of the writers being on a lark—a ghoulish tour of Europe which, although horrible enough, was nevertheless the fault of a crew of politicians always held in contempt by writing men and women the world over.

Everyone read Arthur Guy Empey's *Over the Top*, gasping at his very blood-and-thunder account of trench warfare.

While all this was going on, however, there were men fighting and men not fighting who looked with a wary, contemplative eye at the debacle. They were taking this upheaval of war and mass murder seriously enough, or were sufficiently strong in their antipathies to refuse any part of it. Slowly the horror, the uselessness, wore down indifference, and whether it was an international grab for power or a back-yard fence fight became less important. Some of the intellectuals went to concentration camps. Most of them concentrated on the maintenance of civil liberties or ignored it all. Escapist literature continued to keep the booksellers alive.

IT WAS not until E. E. Cummings wrote *The Enormous Room*, published in 1922 and later hailed by Colonel Lawrence as probably the greatest literary achievement to result from the miserable fracas, that it became apparent the War could produce books of fine calibre. John Dos Passos was writing. Some of the tone and shape of things to come began to appear in obscure journals and the little reviews.

The pace increased, and it was in 1927 that the first great best-seller of the War appeared—Eric Maria Remarque's *All Quiet on the Western Front*. This broke the dam. By 1932, oversized shelves were loaded with war novels out of Germany, America, England, France, the Balkans, Russia. Colonel Lawrence's astounding memoirs appeared, as did Richard Aldington's *Death of a Hero*, Hemingway's magnificent *A Farewell to Arms*, and the group of English poets, headed, one might say, by Robert Graves and his *Goodbye to All That*.

Yet the tone and temper of so many of the better books was all anti-war, and the only glorification or justification or excuses were found in the shoddy and futile and unknowing books.

AT WAR

Prix de Paris Contestant

As late as 1937, tracts were still coming from the presses, denouncing it all. An investigation was made by the *Time-Fortune* editors in an effort to determine how involved were the international bankers. Van Passen was doing *Days of Our Years*, and Walter Millis was influencing thousands with his *Road to War*.

Hardly had the catastrophe of Munich occurred, the papers were still being sold in the streets, when a chill went over writing men and women of the world. The presses began a thunderous rolling. No ivory towers this time. Meetings were held. Many of the writers, gathered at these meetings, perspiringly corroborated one another while impatiently watching the clock so they could get back to their typewriters. In the greatest assembly of temperamental individualities, a welding occurred, a unanimity never before achieved. Tenets, shaded differentiations of ideology, disappeared in the face of a new and potent and horrible enemy. There was a restless outpouring even from the intellectuals whose ink was hardly dry from blasting the war-makers of 1914. They were calling for war!

THERE was a strange hot wind of fear that melted differences, that made them take off their hats and look up into the sky—a sky swarming with a buzzing, roaring death-bird bearing the swirling symbol of permanent destruction—the swastika.

New books began to appear. As nation after nation cracked in Europe, the newspapers could hardly beat the printed tome to the streets. Millis reversed his stand on war completely, almost abjectly, damning his own book that had had such a wide sale and praying in the columns of the *New York Herald Tribune* that *The Road to War* wouldn't blind his converts to the danger of not warring on this new force of destruction. Lewis Mumford wrote *Men Must Act*, a loud alarm, proven sound not by the years, but by the fast-moving months that followed.

Books began to drop on the book-stalls like settling birds —books dealing with England, the French Army, the Empire, the Balkans, Russian diplomacy, America and her lack of defense, the failure at Munich, the Finnish campaign. Correspondents from the American press filled books with their cable dispatches.

Then came the books by *évacués*, refugees, each with a story—usually a terrible, true, incredible story.

TODAY the book lists are heavier than ever with books on war, every conceivable facet of war. *Europe in the Spring*, by Clare Boothe; *The White Cliffs*, by Alice Duer Miller; *An Airman's Letter to His Mother*; *My Sister and I*; *The Wave of the Future*, by Anne Lindbergh; and *The Wave of the Past*—the reply by R. H. Markham; *Blood, Sweat and Tears*, the Churchill record; The Rauschning books—*The Revolution of Nihilism*, *The Voice of Destruction*, and *The Redemption of Democracy*; Harold J. Laski's *Where Do We Go from Here?*; Hemingway's great *For Whom the Bell Tolls*.

A new book by H. G. Wells, a biting, allegoric affair, *All Aboard for Ararat*, plays with the future of our civilization. *Squadrons Up* and *The Wounded Don't Cry* parallel to a degree some of the best books contemporary with the past war, but show a deeper understanding and do little of the flag-waving of 1917.

It is not too much to prophesy that typewriters are already at work on the "second Dunkirk," the evacuation of Greece (Eric Knight wrote of the first one in *This Above All*), and certainly the drama of the African campaign won't remain long untold. And no mention of books at war could pass without noting, at least, the fabulous sales of Valtin's book on espionage and sabotage, *Out of the Night*.

No haughty indifference is evident among the intellectuals now; it seems as if all men with pens have rushed into the fray. It seems, and it is true, that no writer worth his salt can go to his desk and not hear the ominous rumbling of tumbling civilizations—a world revolution and not a nationalistic squabble. The intellectuals have moved to the front for the preservation of their cultures.

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You will find new shoe designs by leading American makers. You'll find, too, shoes so old that they're new. You'll find shoes shown in proper relation to the rest of your costume. You'll find down to earth advice on how to plan the most complete and versatile shoe wardrobe scaled to your pocketbook. There will be shoes that ladies of individual taste choose and wear. There will be the shoes most often selected by the greatest number of American women in the greatest number of American cities—shoes generic to the American scene. There will be ideas for extra shoes—alternatives to give spice to your wardrobe.

You'll be reminded, too, that a pretty foot is a healthy foot; and that a healthy foot needs an expertly fitted shoe, regular exercise, and some pampering to keep it in the pink. Look for the issue that shows shoes from cover to last page.

VOGUE

NEXT ISSUE—AUTUMN SHOES

ON SALE SEPTEMBER 25

HIGHLIGHTS IN OCTOBER 1 VOGUE:

AUTUMN SHOES. Vogue gives you a smart shopping guide to the new shoes-that-set-the-trends, and tells you how to plan a shoe wardrobe.

BERMUDA SCOOP. Toni Frissell's camera captures, for Vogue, exclusive photographs of Bermuda's changing scene as a naval base.

BRITISH IMPORTS. Vogue reports on the exciting new British fashions just arrived and ready for you in New York shops.

GOURIELLI APOTHECARY SHOP. A preview, in enchanting colour, of the latest magnificent project of Helena Rubinstein (Princess Gourielli) which will open formally with a gala party, for China relief, on the evening of September 24.

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Left: All dressed up with ruffled lace about its hem, more lace at the top—a white slip made of Bur Mil rayon crêpe. Get it as a gift for your newest autumn clothes. $4. At Altman

Right: An old-fashioned look on this nightgown for a 1941 girl. It's of lightest blue Bur Mil rayon, with delicately pleated ruching at the collar and the sleeves. $6.95. At Bonwit Teller

Left: White, narrowly edged with pale blue, the bodice embroidered with blue hearts—for a very simply-cut gown made of Bur Mil rayon crêpe. It costs you only $3.95. Lord and Taylor

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I LOVE RIO

(Continued from page 70)

I found Brazilian food as good as any I have ever eaten, and often really exciting. Of course, if you insist upon ordering *bouillabaisse*, or Scotch grouse followed by a *crème brulée*, you will start complaining about the food. But if your mind and palate remain open, and you eat what Brazilians eat and have been eating for some time, you will soon find yourself discovering a new and delicious food world.

I had begun the day with a whole baby pineapple, and some of the best coffee in the world. Leaving the nay-sayers well behind me, I went on to a lunch of avocado-pears mashed with lemon-juice and a little sugar, a high-prided *soufflé* made of well-amalgamated shrimps, black beans with shreds of smoked meat, and some more of the best coffee in the world. And you can dine on confident casseroles which never disclose their varied innermost secrets, but which easily deserve the joy they show in just being such satisfactory food. And if you eat bananas softly cooked, and served with cinnamon, you will think that Keats' well-versed lady supped poorly indeed on "lucent Syrups." Do you think the coffee is too strong for you? Doesn't it taste like your "own" coffee? All right—don't drink it. It won't mind.

Of course, after lunch, *I* have to rehearse my dances, but *you* can go play golf on the Gavea Golf Course. It's carved out of the mountain, and so beautiful that you can easily forgive yourself your bad score. How can you pitch cleanly onto a green, when it is also a place where tossed and tangled trees decide to rest quietly for a minute—where high cliffs make wise men's faces at you as they guard their property—and where you can hear an excited surf roar two miles behind you, and see it pound?

At Gavea, you will meet the Brazilians, Americans, and English in Rio who have worked hardest, become most successful, and who like to play golf. They are as varied as all groups brought together by work, success, and golf. You will meet Herbert Prettyman, for instance, and you will meet Commander Wilson, who is the British Naval Attaché, and Carl Sylvester. You will meet Mario "Bibi" Osward, a very delightful Swedish gentleman. (He is the fortunate husband of the lovely Senhora de Osward whose photograph appeared in August 1, 1941 Vogue.) And there is Victor Lage, who lives on a fine island with his wife—most appropriately called "Dream Girl." They all play good golf.

But look out for Prettyman! If he can't play better golf than you, he can "arrange and handicap" a match with such ingenuity that even Bobby Jones might find himself a loser at the end of a round. I was only saved from complete disaster at his hands by his charming thirteen-year-old daughter, Ann. At lunch one day, Herbie was giving a heart-breaking description of the frailties of his golf game, when from out a silence framed in rice-pudding, his daughter said, "Oh! *Daddy!*"

Of course, after golf, *I* have to return to the hotel to eat an early dinner before dancing, but *you* can stay on at the clubhouse to play *Bidu*. *Bidu* is played with dice, and is the favourite pastime game of Rio. It necessitates the utmost skill in lying, deceiving, and truth-telling and is a fascinating test of psychological aptitude and character analysis.

When you finally leave, it will be to wind your way over a rough mountain road. The moon is beginning to rise, its rays slanting over huge plane-tree leaves, or finding their way between bamboo stalks. As it rises higher, it looks further and further into dark valleys, showing the hilltops that can't hide at all, and even lighting your road a little. This is on the way to one of the most beautiful houses in Brazil—the house of Senhor and Senhora Fontes.

It is high in the mountains, and built of marble—pink, white, and grey. It has a black lake with white swans; it has a

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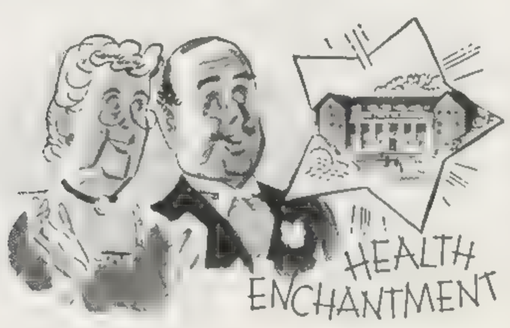

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I LOVE RIO

(Continued from page 130)

terraced lawn and asks for *"Baiser de la Fée"* to be danced on it; it has some very beautiful hand-carved colonial furniture; it has tiny, melting fish and cheese popovers, three kinds of cake, four hundred happy guests for cocktails.

THE lovely ladies here wear many mad hats—hats that make the ladies lunching in the Colony Restaurant seem hatless by comparison, and you find yourself talking and listening to some of the most interesting people in Brazil; the distinguished Senhor Reyes de Oliviera, who was the Brazilian Ambassador to London a few years ago, with his handsome wife and daughter; Senhor and Senhora Uchôa, who come from São Paulo; and Henrique Liberal, that brilliant decorator, whose work is extremely and deservedly popular. And dozens more, whose names will trouble you to pronounce as subtly as they sound, but whose equally subtle charm will not escape you. And you might have the good luck to meet an old friend there, as I did. It was Jo Davidson, a truly fine sculptor—a very rare thing: and a truly fine friend—an even rarer thing. He was in Rio to make a bust of President Getulio Vargas and was going on to do busts of all the Presidents of the South American Republics.

At this hospitable house, Senhora Fontes talks about the things she loves—Brazil, people, painting, music, dancing, orchestras, and operas. All Brazilians adore music. They make a great deal of it, and listen to more of it. Rio has its own Symphony Orchestra and its own Opera, and supports them both admirably. Many artists have enjoyed their greatest and happiest successes in Rio—Yehudi Menuhin, for instance, and Tito Schipa, Artur Rubinstein, and Toscanini. Music and the love of it are in the air of the country, and in the hearts of the people who live there.

I HAVE to leave this place in the mountains to hurry back to the hotel and get ready to dance. The others will probably spend an hour or two gambling in the Casino across the hall from the Grill Room. It is as much a part of Brazil as living or music or loving. I hope all the people fill the Grill Room. I hope they sing their praises in ever widening loudness. I hope they are happy about the show.

That was me.

That's over.

And now a strange, new, exciting sound sends itself into the ears and blood. It is the sound of Mr. Bountman's Brazilian Samba orchestra. They are playing music you have never heard before, and you wonder why you haven't.

Say! Where did all those balloons come from? Hundreds of them. Nobody breaks any of them. They don't like to break things in Rio. A whole lot of them have gone up to the ceiling.

Look at the dance floor. Everybody is on it and dancing—there's no room to move, but it's not crowded, and every one is moving. They're moving in a rhythm that's got the whole room going—I mean the walls and tables and chairs.

There goes a guy with a hot flute solo, ad-libbing his heart right out of him till it breaks in a thousand pieces that go tearing around amongst the balloons till the dancers catch them, put them together again, and give the flute-player back his heart, while the music keeps sailing.

It's four o'clock in the morning. The music has stopped. I have to go to bed because I have to be up early. You're very excited and happy. You're humming that swell tune you heard, *"Tico Tico No Tuba."* Funny name. It meant the "Little Birds in the Corn Field." But you're tired, too. You'd better go to bed. It's tomorrow. When we sail, pipe us up the gangplank with a Samba band, and a hot flute ad-libbing, *"Tico Tico No Tuba."* Good-bye till very soon.

With 300 Gins to choose from:

The Advantage is with Gordon's

BECAUSE...

Gordon's has the Advantage of Liqueur Quality and High Proof, 94.4

and BECAUSE...

Drinks Never Taste Thin With Gordon's Gin

Gordon's Gin

100% Neutral Spirits
Distilled from Grain

Copr. 1941, Gordon's Dry Gin Co., Ltd., Linden, N. J.

WILLIAM ALLEN WHITE,

By Mary Beth Steward,

[EDITOR'S NOTE: In the following article, one of five Prix de Paris contest entries to be bought for publication, Mary Beth Steward, of Emporia, Kansas, writes about her most famous townsman, William Allen White. Like Mr. White, she's an enthusiastic observer and writer. Now twenty-one, she is a graduate of Kansas State Teachers College, where she concentrated on English and journalism, and wrote for the college newspaper. In her "spare" time, she won prizes for writing advertising slogans.]

"WHERE's Bill White?" President Franklin D. Roosevelt asked, as he stood on the platform of his train, which had stopped for a minute in Emporia, Kansas. And from the back of the crowd gathered in front of the Santa Fe station, came a short, chubby little man, with two chins and dimples, and watery blue eyes, up to the train, where he shook hands with the President. Here was a small-town newspaper editor who had managed to include so many other activities in his life that he was a familiar figure to the President.

Ex-Chairman of the Committee to Defend America by Aiding the Allies, a member of the Century Club and National Arts Club of New York, personal friend of many Presidents, representative to numberless conventions, author, and editor of the Republican *Gazette*—famous the world over—William Allen White finds time for everything he really wants to do.

Today he may write a terse, alarming editorial about the European situation, or a scorching attack on the policy of the President. But tomorrow he takes a moment to comment on the latest slang, or the "rags" women are wearing on their heads.

It is a common sight to Emporians to see Mr. White as he saunters up Commercial Street, on his way home from the newspaper office, beaming a toothy grin at everyone he passes. He often stops at different grocery stores to pick out choice cantaloupes, and invariably he buys from those who advertise in the *Gazette*.

FINE food is his greatest hobby. He loves to mix a vegetable salad at his dinner-table, or try his hand at a new salad recipe in the kitchen. When he was Chairman of the Emporia Rotary dinner committee, he submitted a different menu for every meeting throughout the year. At conventions in other towns, he sometimes drives to the city market. There he selects vegetables, meats, and fruits, which he has prepared especially for himself and his guests at dinner. He gave one of these famous dinners at the Versailles Peace Conference.

The Whites' guests, and they have them at least four or five times a week, always enjoy fine food prepared by Bertha, their only servant, who is, in reality, like one of the family. It is she who oversees the cooking, cleaning, decorating, or anything else that needs to be done around the house. When her

NEW... a CREAM DEODORANT
which safely
STOPS *under-arm* PERSPIRATION

1. Does not harm dresses, does not irritate skin.
2. No waiting to dry. Can be used right after shaving.
3. Instantly checks perspiration 1 to 3 days. Removes odor from perspiration, keeps armpits dry.
4. A pure, white, greaseless, stainless vanishing cream.
5. Arrid has been awarded the Approval Seal of The American Institute of Laundering for being harmless to fabrics.

Arrid is the LARGEST SELLING DEODORANT. . . . Try a jar today—at any store which sells toilet goods.

39¢ a jar
Also in 10¢ and 59¢ jars

ARRID

IT'S A DONCASTER

Model 070, the Mother and Daughter style illustrated, is the forerunner of Doncaster's Fall Fashion Collection of Sports and Dinner Dresses—available in a maze of colors and fabrics. Model shown here is made in Wesley Simpson's novel Crepe, Romanza, of spun rayon and wool.

Doncaster Tailored Dresses are sold by individuals, who are as conscientious in their efforts to please their clientele as they are to earn an independent income. Prospective representatives are invited to write for the new Fall Booklet and sales plan.

Address All Inquiries to Dept. V9
DONCASTER COLLAR & SHIRT CO.
Women's Sportswear Division
RUTHERFORDTON N. C.

AS WE KNOW HIM

Prix de Paris Contestant

employers are away on a trip, and guests drop in, Bertha knows just how to welcome them with typical White hospitality.

Among their countless guests has been Edna Ferber. She wrote, in *A Peculiar Treasure*, "When your world is awry and hope dead and vitality low and the appetite gone, there is no ocean trip, no month-in-the-country, no known drug equal to the reviving quality of twenty-four hours spent on the front porch or in the sitting-room of the Whites' house in Emporia."

THE big three-story house, known as Red Rocks, stands on the corner of Exchange Street and Tenth. It was remodeled by Frank Lloyd Wright, after a fire in 1921. The exterior is made with red stones brought from the Garden of the Gods in Colorado. On the south of the house is a porch, and an arbour, which is used to supplement the dining-room, in the summer.

Inside, the spacious house is decorated with tapestries, draperies, vases, and rugs—most of them picked up by the Whites on various trips around the world. Chinese and Japanese knickknacks are especially numerous. Over the fireplace hangs a huge picture of a Kansas wheat-field topped by blue sky. Even more in prominence throughout the house are gifts from the Whites' many friends. Typical of these is a leopard rug, sent them by Theodore Roosevelt from an African hunting expedition.

Next to his home, Mr. White cherishes his office in the *Gazette* building, and only absence from town, or illness, keeps him from appearing there at eight o'clock every morning. As he enters, he always speaks to each employee, sometimes absent-mindedly greeting an individual several times. If he has been out of town, he shakes hands all around, never missing a member of his force.

For an hour in the morning he dictates his famous editorials, proof-reads them, and sometimes rewrites them entirely. Many of these appear in his well-known book, *Forty Years on Main Street*. His time is free from nine to eleven. Then he reads exchange papers, and clips pieces of news he wants published in the *Gazette*.

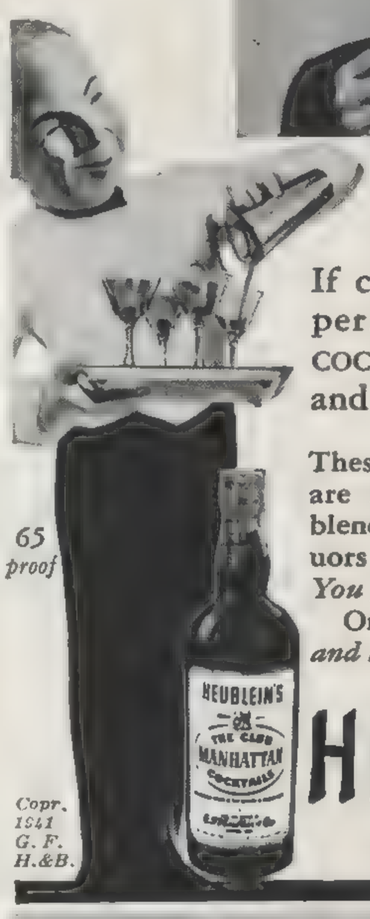
William Allen White is always ready to see visitors, and to answer their questions, quickly and briefly. He seldom volunteers information, and when a caller is through with his side of the conversation, it is time for him to leave.

At about 11:30, Mr. White calls home and asks Bertha to come after him in his Oldsmobile coupe, or the La Salle sedan, successors to the old Dodge which was his for many years. In the past, Mrs. White always drove to the office for him, but her health has not permitted this for several years, and he has never driven a car himself.

Frequently, the editor takes a nap after lunch, following the doctor's orders. But two-thirty or (Continued on page 134)

When you Entertain
ARE YOUR GUESTS POLITE?
or ENTHUSIASTIC?

Do they politely murmur, "*Very nice*"?—or exclaim, "*Now, THAT'S what I call a* COCKTAIL!"



It's easy to serve superb cocktails and canapes *at home!*

If cocktails are the *shaky* part of your otherwise perfect dinners, switch to HEUBLEIN'S CLUB COCKTAILS. Your guests will beam with delight and you'll save yourself a world of bother!

These magnificent cocktails are ready mixed—expertly blended from the finest liquors that money can buy. *You just add ice and serve.*

Order a bottle or a case—*and have fun without fuss* at your house, *from now on!*

FREE—Send for THE CLUB COCKTAIL PARTY BOOK—42 easy canape recipes—and hints on effortless entertaining. G. F. Heublein & Bro., Dept. F, Hartford, Conn.

HEUBLEIN'S Club COCKTAILS
SIX KINDS—Always ready—Always right

ENJOY AUTUMN IN THE ALLEGHANIES...
At America's Most Beautiful All-Year Resort!

Now comes the most colorful season of the year at White Sulphur Springs ...the mountains in fall dress presenting a veritable rainbow of brilliant hues. And this is the time for gathering about the fireplace in the evening after a pleasurable day of sport... golf, riding, tennis, flying, skeet or trapshooting, whichever is your favorite. You'll discover that The Greenbrier offers varied opportunities for enjoying yourself indoors and out! So come early to America's most beautiful all-year resort—and stay through the glorious weather ahead!

The Greenbrier
L. R. JOHNSTON, General Manager

White Sulphur Springs *west va.*

Here's
REAL
Americana

. . . from the Indians! The brightest, grandest colors and motifs for embroidery highlight on this latest Lampl Original. A dress to wear with assurance every hour of your busy days because it is so wonderfully right. New fluid shoulder line . . . knitted fabric with grand surface interest that looks woven . . . and perfect Lampl tailoring. For America's smartest wardrobes in the season's new colors. In fine stores . . . under **$20.**

LAMPL KNITWEAR CO.
Cleveland, Ohio
New York Office, 1410 Broadway

WILLIAM ALLEN WHITE

(Continued from page 133)

three o'clock finds him back at his cluttered desk, thumbing through a book which he may have recently selected for the Book-of-the-Month Club. His office has three doors, and it is necessary for everyone going from the business office to the newsroom to pass through it. But this never seems to bother him in the least, as he reads away, often unaware of a visitor who is standing by, waiting to talk to him.

Mr. White is known as a music enthusiast. In the evenings, he very often sits down at his grand piano, improvising songs he has heard in New York, and playing them by ear. He has contributed articles to several musical magazines, among them *Etude*. For *Pictorial Review*, he wrote a recent article entitled "Memoirs of a One-Finger Pianist." His library of phonograph records is extensive, and he spends much time playing the classical selections.

The radio has very little appeal for the seventy-three-year-old editor, and he uses it only for news reports. Mrs. White and he seldom go to the moving-pictures, but almost always attend musicales and stage shows at the Teachers College, where her hats, best described as "queer," create a mild sensation. When they are at home, the Whites attend the First Congregational Church, of which they are members.

MRS. WHITE, or "Sally," as he affectionately calls her, has given him much help in writing his books, and in managing the *Gazette*. When their son, William L., was small, Mrs. White took charge of the *Gazette* whenever her husband was gone, and it was a joke in Emporia that Bill, Jr., "spent his infancy in the *Gazette's* waste-paper basket."

Mrs. White knows each member of the *Gazette*, and his or her family personally, just as does her husband. Once a year, between Christmas and New Year's, Mr. White gives an annual dinner for his employees. At this dinner, each person finds a cheque under his plate for his year's profits. These cheques are in the form of interest-bearing certificates, whose face value is $50, multiplied by the workers' years of service. At the end of twenty years, each employee receives a bonus of $1,000.

Mr. White pays himself a salary of $3,000 a year, and receives whatever profits are left, if any. Much of the profit from the newspaper has been turned back into improving it, since it began as a $3,000 enterprise with four hundred subscribers and has grown to eight thousand circulation with a value of a quarter of a million. When the Chicago *Tribune* once offered the editor $25,000 a year to join its staff, he replied that he would rather "spend his life in a town where he could water his front lawn with thirty-five feet of garden hose."

He is never too busy to read articles and European news written by his son, William L. of New York, and never too occupied to plan a new addition for Peter Pan Park, his Emporia memorial to his daughter, Mary, who was killed by a blow from a tree branch while riding a horse in 1921.

Always philosophical, never arrogant or cynical, he has a keen sense of humour. It never bothers him to be in the minority, because he is just Bill White, of Emporia, Kansas, a small-town newspaper editor of the Middle West.

To Our Contributors

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office.

FIGURE FREE!
in NYLON

Wispese

The only seamless full-fashioned Nylon is this Wispese! Constant control plus comfort, airy light. Shaped in the knitting.

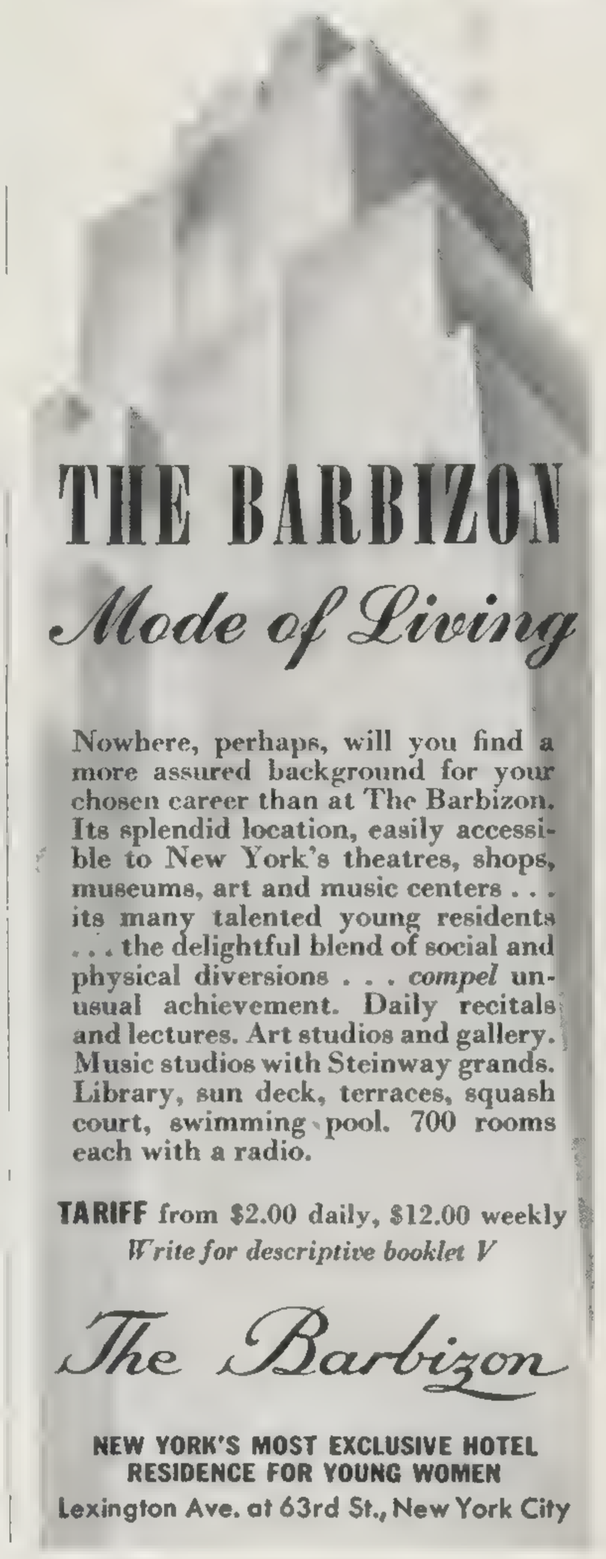
Smooth, slim waist, will not ride up or roll.

Seamless, boneless, pre-shrunk, improves with washing.

Illustrated #500 girdle with satin front panel 3.50

#501 panty has detachable inviza-grip garters 3.95

WISPESE, 31 East 31st Street • New York



THE BARBIZON
Mode of Living

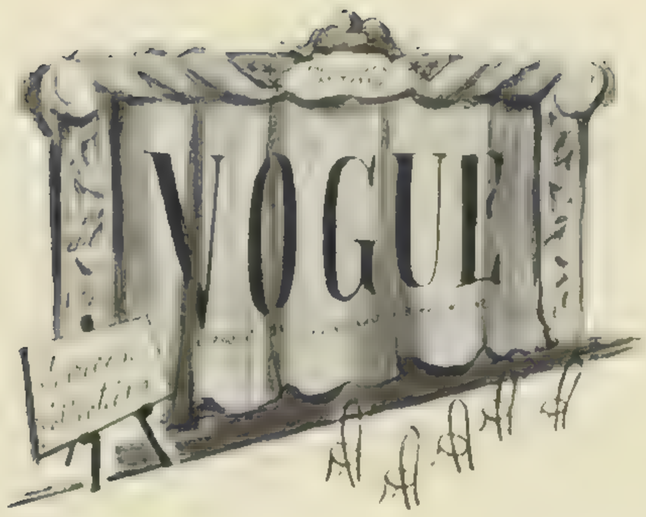
Nowhere, perhaps, will you find a more assured background for your chosen career than at The Barbizon. Its splendid location, easily accessible to New York's theatres, shops, museums, art and music centers . . . its many talented young residents . . . the delightful blend of social and physical diversions . . . *compel* unusual achievement. Daily recitals and lectures. Art studios and gallery. Music studios with Steinway grands. Library, sun deck, terraces, squash court, swimming pool. 700 rooms each with a radio.

TARIFF from $2.00 daily, $12.00 weekly
Write for descriptive booklet V

The Barbizon

NEW YORK'S MOST EXCLUSIVE HOTEL RESIDENCE FOR YOUNG WOMEN
Lexington Ave. at 63rd St., New York City

PRINTED BY THE CONDÉ NAST PRESS, GREENWICH, CONN., U. S. A.



ADVANCE MERCHANDISE PORTFOLIO

COPYRIGHT 1941, THE CONDÉ NAST PUBLICATIONS, INC.

September 15

Vogue says: "American designers have made the most imaginative Collections in their careers."

In the Black

Black takes on a spectrum all its own this autumn. Fired with paillettes, gleaming with jet, contrasting with dull and shiny tones, deep and flat surfaces, it becomes an alive costume colour. Let two fabric tones contrast—velvet and wool, crêpe and satin (pages 68, 69), or wool jersey and taffeta (pages 100b, 101). There is nothing as dramatic as a complete black-out from head to heels. Let sequins sparkle from yokes, sleeves, and pockets of dashing black dresses. Talk about them with "Vogue says: 'Dramatic—a blaze of black,' or 'Admittedly sophisticated, undeniably sirenish—a sequinned black dress.' "

The Inside Story

Spy story of 1941—bright linings that flash with the turn of a coat, or a skirt, or the gesture of an arm. Linings that are news-worthy, and talk-worthy in your advertising and display. Balance the "dressing-down" tone of this season's town clothes with a surprise element—a squirrel lining in a tailored coat, a bright sleeve facing on a black dress, a red tweed lining in a navy-blue coat, a rustling taffeta-lined peplum. Display the clothes in "action"—coats thrown back on a chair, arms raised—to reveal the attention-getting details. Add "Vogue says: 'Toss back this season's coat to reveal a newsworthy lining,' or 'Inside story—bright linings.' "

Dignity with Dash for Older Women

Once again, Vogue devotes special pages to fashions for the older woman—clothes devoted to dignity with a dash. Longer jackets, graceful sleeves, gentle shoulders are selected for figure flattering (pages 78, 79, 104). Hats with dignity are featured on 100a, beauty advice on page 80—all good talking points for your saleswomen. Vogue says: "For the not-so-slender, not-so-tall, a V-neck-line is flattering."

An Open Stock for Woollens

Beloved tweeds, heirloom holdovers from one year to the next, are now obtainable in open stock, like silver. Botany Woolens, and Pola Stout, have created "Perennials", a wool fabrics series in defined colour sequences, with each design available in coat, suit, and dress weights. This long-range planning of fabric makes possible a blended tweed wardrobe, built up and added to, a little at a time. It also proves the nucleus of a stable department for your store, one that builds its customers much as a fine chinawear department does—with returns for replacements and extra pieces. Vogue shows, on pages 72 and 73, costumes in several colour schemes, mapped for interchanging. New designs will appear in coming years, and they will be dyed in harmony with the basic colour divisions. Vogue says: "Have a happy family of tweeds."

Colour Prescription

Vogue prescribes, on page 93, colour formulae you can apply to your own merchandise for a healthy sales-stimulant. Pick up striking colour suggestions from this article, plan a series of windows on the "prescription" theme, arrange chemists' jars and small pots of colour in the window with quotations such as "Vogue says: 'Try brown compounded with black,' 'Take colour in strong doses,' 'Try stimulating white with black,' or 'Try the alchemy of draped gold.' "

Have your salespeople study this page carefully for fashion ideas—suggestions for accessory combination, for dramatic accents. A creative, helpful idea on the part of the saleswoman is a service rewarded by sales.

On page 92, Vogue suggests wild plum from hat to heel for a monotone costume—"Vogue says: 'Wild plum, black plum, biggest plum of the season when you wear it top-to-toe.' "

LONDON CABLE

MOLYNEUX NEW YORK COLLECTION: straight, slim silhouette; lower waists, beltless dresses; intricate cutting introducing dagger dart at waist, neckline, sleeves, jackets. Brilliant coloured wool coats, three-quarter length and long tubular, worn over black wool dresses. Brilliant coloured wool and plain tweed sports clothes. Colours: violet tweed, geranium pink, golden yellow, brilliant red.

Cloque crêpes, marocain, stiff silk, velvet, velveteen afternoon dresses show fullness at back of skirt, straight front fullness from neck. Short-coated dinner dresses of crêpe, velvet, jersey introduce short tunics or blouses. Gay satins. Colours: magic blue, Gauguin pink. Others in brilliant crêpes: geranium pink, luminous violet, and the predominating colour, Molyneux yellow.

Collecton novelties: blitz-debris buttons, knotted material buttons, heavy steel embroidered belts. Hats and headdresses designed with collaboration of Maria Guy.

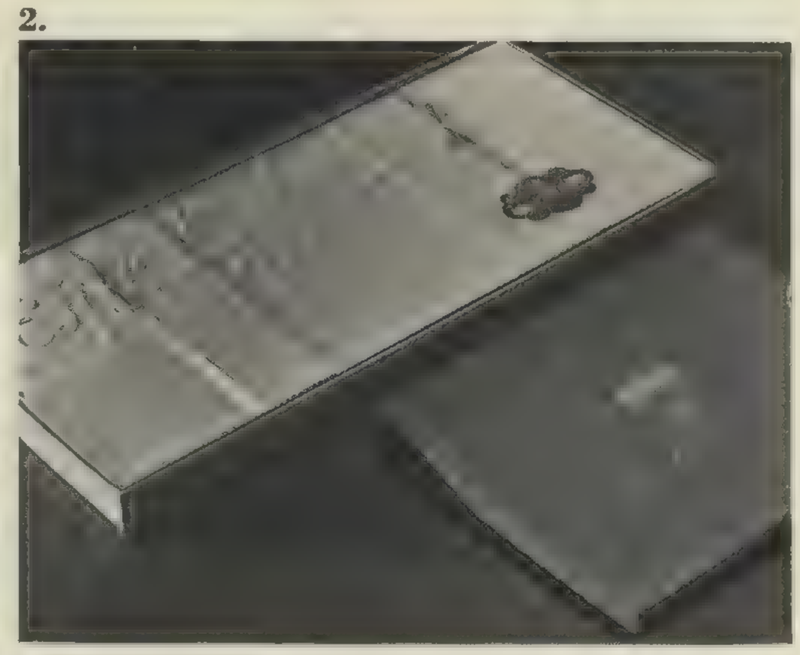
Any part of this cable may be reprinted if preceded by "Vogue's London Cable Says."

Christmas Checking List

Practical presents in frivolous packages

1.

2.



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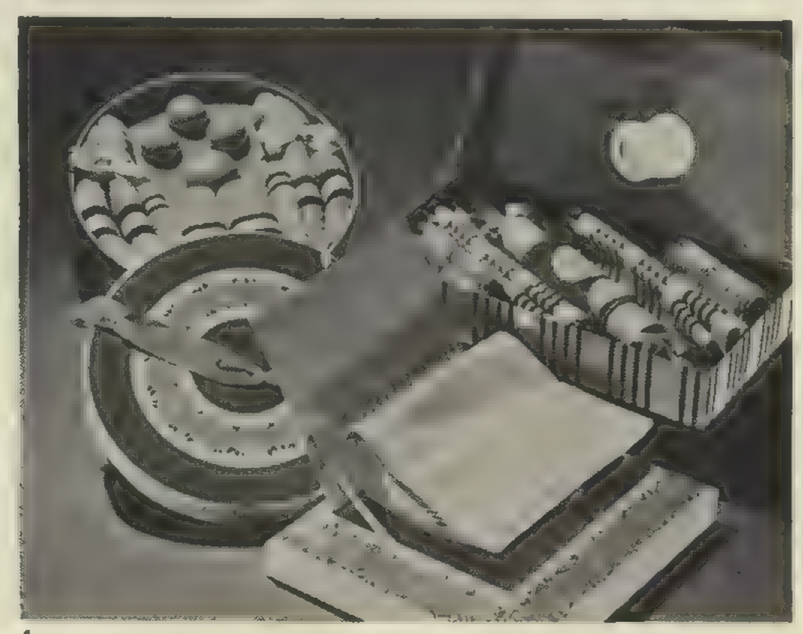


4.

1. Two of Martex's pretty Christmas packages: Captain's Chest with a strong nautical motif, and Trellis Box with a flower-sprinkled surface, each containing matching sets of towels.

2. Bates' combination-percale sheets and pillow cases come in a wide range of colours and patterns; and are attractively packaged and presented for this year's Christmas gift market.

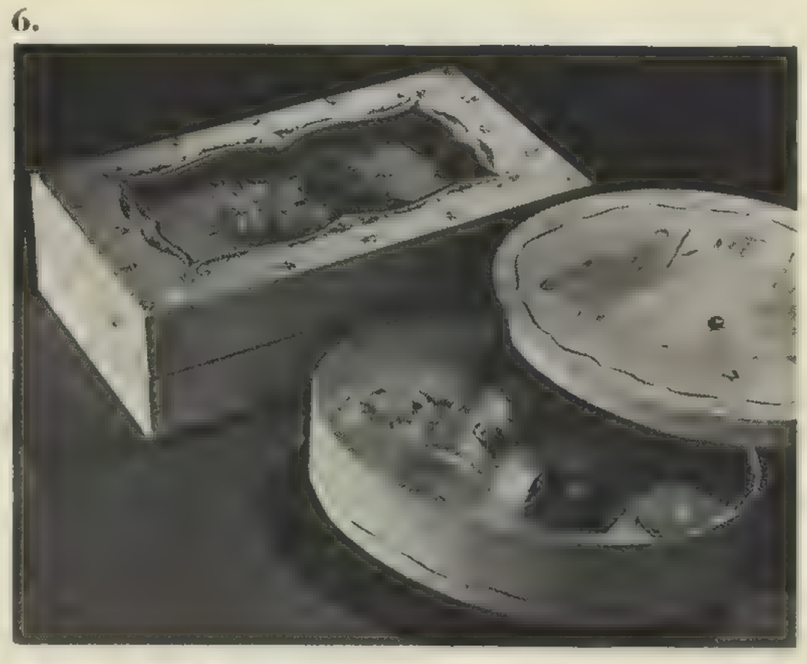
3. This handsome box is made of chintz in a gay, holiday-mood design, with a bright Christmas bow on its cover. It contains a Chatham blanket, neatly packed, and in a variety of colours.

4. Cannon's Christmas gifts include a pretty flower-edged box of sheets and pillow cases; a kitchen set in a box topped by a red apple, and a hat box packed with cloths, towels and soap.

Classic Gifts in new presentations

5.

6.



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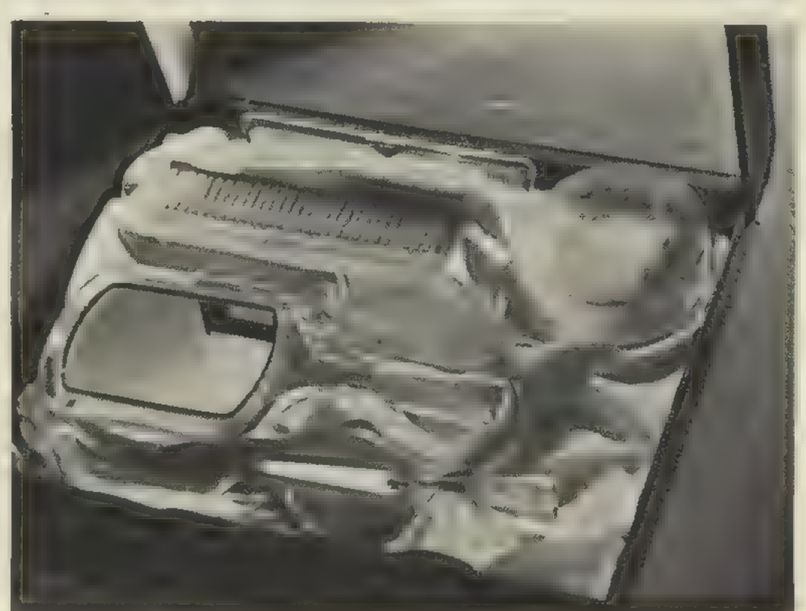


8.

5. A well equipped sewing basket; two manicure sets (one in a calf case, one in pigskin); a leather-cased desk set with centimeter rules on the side of the case, are among Wiss's gift ideas.

6. Old South presents "Shadow Box", an adaptation of old-fashioned shadow boxes; "Romance Box" with talcum powder, Cologne, soap and sachet, packed in a romantically decorated box.

7. Crane's Christmas note paper for thank-you letters was so successful last year they have enlarged their line. One of the new designs is illustrated here, with two other boxes of Crane paper.

8. One of Pro-phy-lac-tic's Jewelite Christmas sets consisting of brush, comb, mirror, fluted-top powder box, dressing table tray and Jewelite-handled nail file. Choice of four colours.

The Market Basket

Shoe Issue

SHOE News! Pages and pages of it, coming in Vogue's October 1st issue. There will be the new shoe designs created by leading American designers. There will be shoes so old that they're new. There will be shoes shown in relation to the whole costume. There will be wardrobes of shoes, with good, sound, down-to-earth advice about building a shoe wardrobe and the problems of budgeting connected with it. There will be the shoes that ladies of great taste choose and wear. There will be the shoes most often selected by the greatest number of American women in the greatest number of American cities—shoes generic to the American scene. There will be suggestions for the extra shoes—alternatives to give spice to a woman's wardrobe, add digits to the total on the black side of store ledgers. There'll be advice on foot health and foot care. Look for the shoe issue of Vogue, October 1st.

Manufacturers have planned a series of advertising and display materials, available to dealers, to tie in with this issue. In addition, Vogue is preparing a special shoe fashion quizz for salespeople. If you would like extra copies of the quizz for your staff, write Vogue Merchandising Service, 420 Lexington Avenue, New York.

Creative Fashion Talent, Inc.

MANUFACTURERS, retailers and designers will be interested to learn of a new organization which incorporates a number of useful and unusual services. Creative Fashion Talent, Inc., headed by Miss Helen Cornelius, acts as a clearing house for designs and designers, and as a counseling service for manufacturers, retailers and advertising agencies. It does research on markets, plans promotions, suggests effective methods of putting merchandise on the market. With a background of fashion editing, merchandising and publicity, Miss Cornelius is peculiarly well adapted for this work. Write her at 277 Park Ave., N. Y.

British Hat Collection

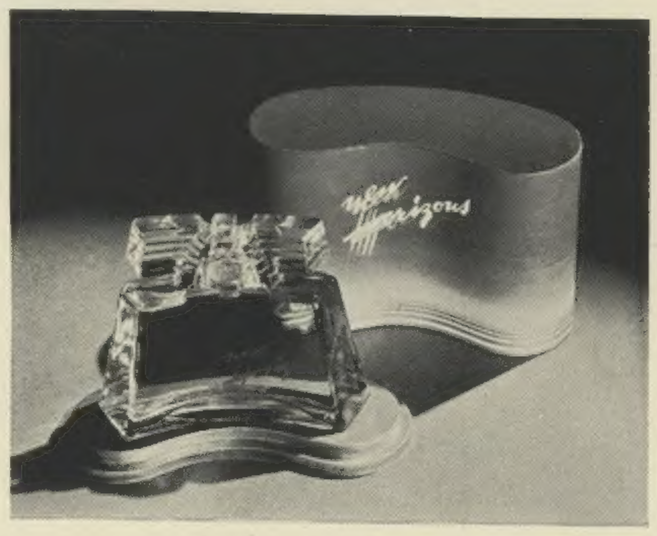
OTTO LUCAS, milliner, of 87 Bond Street, London, has sent a collection of ninety hats to be wholesaled in the United States. The collection includes tailored felts for autumn and winter, fur hats and muffs, jewelled dinner hats, and oriental turbans with bags to match.

Mr. Lucas is prepared to ship hats within ten days after receipt of order. In this country the collection is being handled by Mrs. Alice Dowd, 9 Rockefeller Plaza, New York City. The hats are on display in her office. Make an appointment with her to see this interesting and important collection.

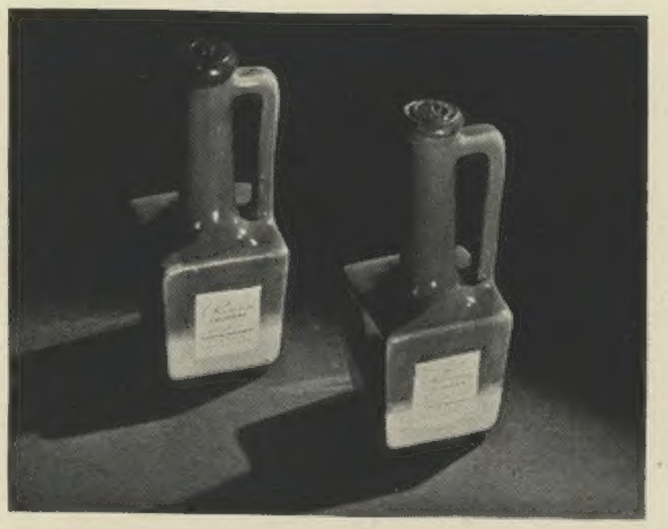
News from the Beauty Market

Houbigant, anticipating the new fashion trend toward Chantilly lace, has created a new fragrance named "Chantilly", which they are presenting in appropriate packages. Illustrated right are the set of three bottles of different Houbigant fragrances, including Chantilly, set in lace; the tiny bottle of Chantilly packed with a lace handkerchief; and a box of Chantilly dusting powder.

Ciro, one of the top perfume houses, is now bringing out a new perfume, as fine in quality as anything which they have ever produced. Symbolically entitled "New Horizons", this is bottled in beautiful hand-made crystal flacons. The stoppers are stylized American eagles representative of Ciro's new inspiration and belief in the future. The fragrance is unusually lasting. The bottles come in three sizes.



Rosemary Cologne, bottled in classic-shaped, glazed pottery jugs which have a decorative value in themselves, and which will have a variety of uses after the Cologne is gone. The jugs come in three colours: rose, soft blue and aqua-green, each with a white stripe around the bottom and each containing the same fragrance. Lucretia Vanderbilt, Fairfield, Connecticut, is the distributor.



Courtley, Ltd., the well-known manufacturer of men's toiletries, is introducing a series for women—"For Her." The Cologne comes in three essences: "Morning", "Afternoon" and "Evening", all of which are highly concentrated. The three-ounce bottles with the classic design are of real porcelain, imported from England, and have plastic stoppers of double horses' heads. There are also packages of women's soap.

Vanity Case made of Fiberglas, the glass thread spun by Owens-Corning Fiberglas Corporation, and converted into a fabric for J. H. Thorp. This brocaded pattern in white-and-blue and white-and-silver is being used by Mark Cross, wholesale, for evening bags, one of which is illustrated right. The interior of the case is fitted with extra compartments, a comb, mirror and a Fiberglas change purse matching the outside.

Fashion Points for Autumn

These Four Quotations on Free Cards.
Write Vogue Merchandising Service, 420 Lexington Avenue.

VOGUE SAYS:
"For 1941, emotional colours—purple, wild plum, naughty pink."

VOGUE SAYS:
"Wear black with bold colour."

VOGUE SAYS:
"Try an all-brown costume with one bright flash."

VOGUE SAYS:
"Try the potency of a single dash of fuchsia."

These Quotations for Your Own Use.
Put them on your own cards, and use them in your advertising.

COLOUR

Vogue says:
"For 1941—sophisticated blacks."

Vogue says:
"Pit white against black."

Vogue says:
"Have a costume with three tones of black."

Vogue says:
"New—the nut-brown look."

Vogue says:
"Try a monotone effect in wild plum."

Vogue says:
"Brown with black for autumn 1941."

Vogue says:
"Try mixing pink and red."

Vogue says:
"Try black in the country—a black sweater with a bright suit."

Vogue says:
"After five P. M.—monotone black costume."

Vogue says:
"Ageless formula—brown compounded with purple."

Vogue says:
"Try the alchemy of a gold dinner-dress with a coat of royal purple."

Vogue says:
"Black with green—done with a sure hand in this autumn's collections."

Vogue says:
"Black with blue for a dinner dress."

READY-TO-WEAR

Vogue says:
"Back comes the wrap-around gesture in coats."

Vogue says:
"Back comes the cape—gallant and dashing, incitement to chivalry."

Vogue says:
"Back comes the chemise dress."

Vogue says:
"Back comes the tunic for day and evening."

Vogue says:
"Three demands for young costumes—snug bodices, waist-smallness, skirt-fullness."

Vogue says:
"To cut years off your looks—a slimming tunic-dress."

Vogue says:
"A beautifully simple black suit, full of line and elegance, will stand by you."

Vogue says:
"Toss back one of this season's coats or jackets and, ten to one, there's a newsworthy lining."

Vogue says:
"Jet and sequins and paillettes shine this autumn."

Vogue says:
"For a 1941 figure—deep armholes, inserted belt, gathered skirt."

Vogue says:
"For cocktails or the theatre—embroidered silk-satin waistcoat."

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